

# LITERARY GAZETTE

Journal of Belles Lettres, Science, and Art.

N° 2139.

LONDON, SATURDAY, JANUARY 16, 1858.

Price Fourpence.  
Stamped Edition, Twopence.

**ROYAL ACADEMY OF ARTS.**—GEORGE GILBERT SCOTT, Esq., A.R.A., will deliver TWO LECTURES ON ARCHITECTURE, on the evenings of Thursday, the 21st and 28th of January. The Lectures commence at 8 o'clock precisely.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

**ROYAL ACADEMY OF ARTS.**—At a GENERAL ASSEMBLY of the ACADEMICIANS held on the 15th inst., JOHN HENRY POLEY, Esq., was elected a ROYAL ACADEMICIAN in the room of THOMAS UWINS, Esq., deceased.

JOHN PRESCOTT KNIGHT, Esq., R.A., Secretary.

**ROYAL INSTITUTION OF GREAT BRITAIN.** Albemarle Street. The WEEKLY EVENING MEETINGS of the MEMBERS of the ROYAL INSTITUTION will COMMENCE for the SEASON on FRIDAY, the 22nd of January, 1858, at half-past 8 o'clock; and will be continued on each succeeding Friday evening, at the same hour.

**ARRANGEMENT OF THE LECTURES BEFORE EASTER.** Twelve Lectures "On the Principles of Biology."—By Thomas Henry Huxley, Esq., F.R.S., Fulham Professor of Physiology, R.I. To commence on Tuesday, Jan. 19, at 3 o'clock; and to be continued on each succeeding Tuesday, at the same hour.

Ten Lectures "On Heat, Considered as a Mode of Motion."—By John Tyndall, Esq., F.R.S., Professor of Natural Philosophy, R.I. To commence on Thursday, Jan. 21, at 3 o'clock; and to be continued on each succeeding Thursday, at the same hour.

Ten Lectures "On the Chemistry of the Elements which circulate in Nature."—By Charles L. Blomax, Esq., Professor of Practical Chemistry at King's College, London. To commence on Saturday, Jan. 23, at 3 o'clock; and to be continued on each succeeding Saturday, at the same hour.

Subscribers to the Lectures are admitted on payment of Two Guineas for the Season, or One Guinea for a Single Course. A Syllabus may be obtained at the Royal Institution.

JOHN BARLOW, M.A., V.P. and Sec. R.I.

**ARCHITECTURAL EXHIBITION.** Suffolk Street, Pall Mall East, including the Collection of Building Manufactures and Inventions, and also the Exhibition of the Architectural Photographic Association. Open from 9 till dusk. Admission One Shilling; or, at all times, and to all the Lectures, by Season Tickets, Half-a-crown each. Second Lecture, TUESDAY, Jan. 19, by ROBERT KER, Esq., A Discourse on the Beautiful and Fine Arts. M. Digby Wyatt, Esq., will take the Chair at 8 o'clock.

JAMES FERGUSON, F.R.S. } Hon.  
JAMES EDMESTON, Jun. } Secretaries.

**PHOTOGRAPHIC SOCIETY.**—The PHOTOGRAPHIC SOCIETY will OPEN their FIFTH ANNUAL EXHIBITION OF PHOTOGRAPHY early in FEBRUARY, at the SOUTH KENSINGTON MUSEUM. The Exhibition will not be restricted to Members of the Society, but open to all, subject to the printed regulations, which may be had at the Society's Rooms, 1, New Coventry Street, Piccadilly. All works intended for exhibition should be addressed to W. Crookes, Secretary of the Society, at the Museum, South Kensington, and delivered, with all expenses paid, on the 1st or 2nd of February.

By order of the Council, WILLIAM CROOKES, Secretary.

**TO PHOTOGRAPHERS.**—The COUNCIL of the ART UNION of LONDON being desirous of presenting a set of PHOTOGRAPHS to their Members, invite TENDERS, to be sent in on or before the 13th of FEBRUARY next. Full particulars may be learnt at the Office.

GEORGE GWINN, } Honorary  
LEWIS POOCK, } Secretaries.  
414, West Strand, 6th January, 1858.

**GEOLOGY.**—KING'S COLLEGE, LONDON.—PROFESSOR TENNANT, F.G.S., will give a COURSE OF LECTURES ON GEOLOGY, to commence on WEDNESDAY morning, January 27th, at nine o'clock, and will be continued on each succeeding Friday and Wednesday at the same hour.

R. W. VELD, D.D., Principal.

**HER MAJESTY'S THEATRE.**—Her Majesty the QUEEN has graciously signified her intention of honouring with her Presence a Series of FOUR FESTIVAL PERFORMANCES, intended to be presented at the Period of the approaching NUPTIALS of Her Royal Highness the PRINCESS ROYAL with his Royal Highness the PRINCE FREDERICK WILLIAM OF PRUSSIA.

On Tuesday, January 19,

MACBETH. Mr. Phelps; Lady Macbeth, Miss Helen Faucit. With Lock's incidental Music. Under the direction of Mr. Benedict. And Mr. Oxenford's Farce of TWICE KILLED, In which Mr. and Mrs. Keeley will perform.

On Thursday, January 21,

RALE'S NEW OPERA, THE ROSE OF CASTILLE. By Miss Pyne, Mr. Harrison, Mr. Glover. Conductor, Mr. A. Mellon. With a COMIC AFTERPIECE, By Mr. Mobson, and Members of the Olympic Theatre.

SATURDAY, JANUARY 23,

AN ITALIAN OPERA, BY PICCOLINNI, GIUGLINI, and BOLLINI. And a FESTIVAL CANTATA composed by Mr. Howard Glover, The words by J. Oxenford, Esq. With a BALLET DIVERTISSEMENT. Conductor, M. Arditi.

The National Anthem will be sung on Tuesday, after "Macbeth," and on Thursday and Saturday after the Opera. No person admitted in the pit except in Evening Dress. Applications for Boxes to be made at the Box-office of the Theatre, and at Mr. Mitchell's Royal Library, 33, Old Bond Street.

**UNIVERSITY OF LONDON.**—M.A. EXAMINATION.—BRANCH III. SUBJECTS OF EXAMINATION.

POLITICAL ECONOMY.

LOGIC.

Names, Notions, and Propositions. Syllogism. Induction and Subsidiary Operations.

MENTAL PHILOSOPHY.

The Senses. The Intellect. The Emotions. The Will.

MORAL AND POLITICAL PHILOSOPHY.

The Ethical Systems. The Principles of Government, as applied to the English Revolution of 1688. (For the Year 1858.)

HISTORY OF PHILOSOPHY.

From the Close of the Seventeenth to the Beginning of the Eighteenth Century.—Locke to Reid. (For the Year 1858.)

WILLIAM B. CARPENTER, M.D., Registrar.

**UNIVERSITY OF LONDON.**—Further Examination in the Hebrew Text of the Old Testament, in the Greek Text of the New Testament, in the Evidence of the Christian Religion, and in Scripture History.

BACHELORS OF ARTS who have passed the FIRST EXAMINATION at least two years previously are eligible to this Examination.

The following Books have been selected for the Examinations in 1858 and 1859.

1. HEBREW TEXT OF THE OLD TESTAMENT.—For 1858, Joshua and Judges, and Jeremiah.—For 1859, Deuteronomy, and Hosea, and Joel.
2. GREEK TEXT OF THE NEW TESTAMENT.—For 1858, The Gospel of St. John, and the First and Second Epistles of Peter.—For 1859, the Acts of the Apostles, and the First and Second Epistles to Timothy.
3. CHRISTIAN EVIDENCES.—Left to the discretion of the Examiners.
4. SCRIPTURE HISTORY.—with general Questions on Biblical Criticism and the Principles of Interpretation.

Candidates who show a competent knowledge in any three out of the four subjects of examination will be approved by the Examiners.

WILLIAM B. CARPENTER, M.D., Registrar.

Burlington House, London, January 7, 1858.

**BINFIELD HOUSE LADIES' SCHOOL.** LANSDOWN ROAD, STOCKWELL, LONDON, under the Direction of Mrs. BOUTELL (Wife of the Rev. CHARLES BOUTELL), assisted by Miss HILLIARD.

Twelve Young Ladies are received as Boarders at this School. The system of Education, based upon the religious principles of the Church of England, comprehends every branch of sound and useful instruction, with every accomplishment.

Courses of Educational Lectures are regularly given by the Rev. CHARLES BOUTELL, M.A., and by other experienced Professors.

TERMS.

Sixty Guineas per Annum, to be paid Quarterly. These terms include the entire range of General Education, with French, taught by a Protestant Parsonial lady resident in the family.

An additional charge of Six Guineas per Annum for each of the following:—Music (Pianoforte), the Harp, Singing, Drawing, with Lectures on Art, the German and Italian Languages, and Dancing.

Professors of eminence conduct the studies of the more advanced Pupils.

For Pupils from India the terms are One Hundred Guineas per Annum, including all charges. Sitting at Church, One Guinea per Annum.

Laundries, Four Guineas per Annum.

REFERENCES.—The Lord Heniker, M.P., Thornham Park, Eye, Suffolk; J. C. Cobbold, Esq., M.P., and Mrs. Cobbold, Ipswich; The Honourable Mrs. Bedingfield, Bedingfield Rectory, Debenham, Suffolk, and Portland Place; The Reverend Charlton Lane, M.A., Incumbent of St. Mark's Kensington, and Rural Dean, and Mrs. Lane; The Reverend J. Mc Connell Hussey, M.A., Incumbent of Christchurch, North Brixton, and Preacher at the Foundling; The Reverend William Harker, M.A., Incumbent of St. Barnabas, South Kensington, and Mrs. Harker; The Reverend H. Cissold, M.A., Incumbent of Stockwell Chapel; and Mrs. Havelock, Mussoorie, Himalaya Mountains, &c.

**CONSERVATIVE LAND SOCIETY.**—The SIXTH YEAR.

TRUSTEES.

THE VISCOUNT RANBLAGH. HON. COLONEL LONWHER, M.P. RIGHT HON. B. A. G. N. HAMILTON. J. C. COBBOLD, Esq., M.P.

FIVE per Cent. Interest per Annum is paid Half-yearly on all Investments of £5 and upwards, but with the Annual profits Members have never received less than Six per Cent. on their subscription, and in one year it was Seven per Cent. The privilege of withdrawing at Ten days' notice, the non-liability of the Investors, and the taking of Plots of Freehold Land on the Society's Estates being quite optional, are advantages which have rendered the Society one of the best modes of investing capital and savings. Prospectuses sent free to any part of the world.

CHARLES LEWIS GRUNHISEN, F.R.G.S., Secretary. Offices, 33, Norfolk Street, Strand, W.C.

**HAMILTON AND CZERNY.**—HAMILTON'S MODERN INSTRUCTIONS for the PIANOFORTE, fingered by Czerny, the most distinguished master of the day, 170th edition, 4s.

London: Robert Cocks and Co., New Burlington Street, W., and of all Music-sellers.

This day, post 8vo, 6s.

**ESSAYS ON THE DRAMA.** By WILLIAM BODHAM DONNE.

London: John W. Parker and Son, West Strand.

The First Volume, Octavo, 21s.

**HISTORY OF CIVILIZATION IN ENGLAND.** By HENRY THOMAS BUCKLE.

London: John W. Parker and Son, West Strand.

This day, foolscap 8vo, 2s.

**SKETCHES OF INDIA, ANCIENT AND MODERN.** In Connection with the Rise and Fall of the Company. An Historical Essay. By CHARLES EDWARD KENNAWAY, Vicar of Campden.

London: John W. Parker and Son, West Strand.

On the 19th inst. will be published in 2 vols, post 8vo, price 21s. cloth.

**CHARMIONE: A Tale of the Great Athenian Revolution.** By EDWARD A. LEATHAM, M.A. Bradbury and Evans, 11, Boulevard Street.

Ready this day, foolscap 8vo, cloth, price 3s.

**THE ANNIVERSARIES.** Poems in Commemoration of Great Men and Great Events. By THOMAS H. GILL.

Cambridge: Macmillan and Co.

Now ready, price Half-a-Crown, with coloured plates,

**THE ENTOMOLOGIST'S ANNUAL FOR 1858.**

The "Annuaire" for '55, '56, and '57 may still be had, price 2s. 6d. each.

London: John Van Voorst, Paternoster Row.

Now ready, the second edition of

**BERTRAM NOEL: A Story.** By E. J. MAY, Author of "Louis School Days," "Sunshine of Greywode," &c. Price 5s., beautifully illustrated and handsomely bound, and may be had of all booksellers.

London: E. Marlborough and Co., Ave Maria Lane. Bath: Binns and Goodwin.

Dedicated, by permission, to His Grace the Archbishop of York. **THE PSALMS:—A NEW METRICAL TRANSLATION:** Accented for Chanting. An attempt to preserve the characteristics of the Original in the language of the English Bible. Post 8vo, price 5s. 6d.

London: Samuel Bagster and Sons, 15, Paternoster Row.

Do you wish to give Pleasure to your young Children, from Month to Month, and from Year to Year? then give them

**THE COMIC PAINTED PICTURE PLAY-BOOK.** Price 3s. 6d. post free. A companion to "THE COMIC PRETTY PLEASING PICTURE BOOK," same price. Both full of Pictures and Verses.

Dean and Son, Printers and Publishers, 11, Ludgate Hill, London.

This day, beautifully bound in extra cloth, gilt edges, price 2s. 6d.

**AN ANECDOTAL MEMOIR OF H.R.H. THE PRINCESS ROYAL OF ENGLAND.** With beautifully engraved Portraits on Steel, from the Court Photographs, of the PRINCESS and PRINCE FREDERICK WILLIAM OF PRUSSIA.

Houlston and Wright, 65, Paternoster Row, London.

**FIRST-BOOK IN ENTOMOLOGY.**

**THE INSECT HUNTERS.** By EDWARD NEWMAN, late President of the Entomological Society. 1s. 6d.

"Unrivalled as a First-Book."—WILLIAM SPENCE. W. Kent and Co., Paternoster Row.

NEW WORK BY SAMUEL LOVER.

On Feb. 1. Illustrated by Phil. Harvey, Birket Foster, Harrison Weir, and Engraved by the Brothers Dalziel.—Crown 8vo, superbly printed on cream paper, price 5s., extra cloth, full gilt.

**LYRICS OF IRELAND.** By SAMUEL LOVER, Author of "Legends of Ireland," "Kory O'More," "Handy Andy," &c. &c.

London: Houlston and Wright, 65, Paternoster Row.

CHEAP EDITION OF MR. HOWITT'S NEW BOOK FOR BOYS.

This day, price 2s., 250 pages, illustrated.

**A BOY'S ADVENTURES IN THE WILDS OF AUSTRALIA.** By WILLIAM HOWITT, Author of "A Boy's Country Book," "Visits to Remarkable Places," &c. With Harvey's Designs. Third Edition.

Arthur Hall, Virtue, and Co., 25, Paternoster Row.

MANUALS BY DR. SCHMITZ.

In post 8vo, price 7s. 6d., or in 2 vols. 8s., the third Edition of

**A MANUAL OF ANCIENT HISTORY,** from the remotest Times to the Overthrow of the Western Empire, A.D. 476. By DR. LEONHARD SCHMITZ, F.R.S.E., Rector of the High School of Edinburgh.

By the same Author, just published,

**A MANUAL OF ANCIENT GEOGRAPHY.** Price 6s. Hivingsons, Waterloo Place, London; and A. and C. Black, Edinburgh.

## MUDIE'S SELECT LIBRARY.

## List of Works recently added:—

ATKINSON'S TRAVELS IN SIRERIA. 1000 Copies.  
ADELE, by JULIA KAVANAGH.  
LIVINGSTONE'S TRAVELS IN AFRICA. 3000 copies.  
LUDLOW'S LECTURES ON BRITISH INDIA.  
TOM BROWN'S SCHOOL DAYS. 2000 copies.  
QUATREPAGE'S RAMBLES OF A NATURALIST.  
THE WORLD OF MIND, by ISAAC TAYLOR.  
A WOMAN'S THOUGHTS ABOUT WOMEN.  
THE THREE CHANCES.—ORPHANS.  
LIFE OF ROBERT STEPHENSON. 1000 Copies.  
DEBIT AND CREDIT.—QUITS!  
WHITE LIES. By CHARLES READE.  
DUFFERIN'S VOYAGE OF THE FOAM. 1000 Copies.  
CASTLE, by the Author of "Mr. Arle."  
ESSAYS, by HERBERT SPENCER.  
SUNDAYS, by MRS. OLIPHANT.  
MACAULAY'S ENGLAND, Vols. III. and IV. 2000 copies.  
RUSKIN'S POLITICAL ECONOMY OF ART.  
MONTAIGNE, THE ESSAYIST, by B. ST. JOHN.  
ANNE SHERWOOD.—THORNDALE.  
THE YEAR NINE.—HASSAN.  
BUCKLEY'S HISTORY OF CIVILIZATION.  
OMPHALOS, by P. H. GOSSE.  
TWO YEARS AGO, by CHARLES KINGSLEY. 1200 Copies.  
RIDES AND REVERIES OF JESOP SMITH.  
BAKER'S TRAVELS IN CENTRAL AFRICA.  
MEMOIRS OF CHARLOTTE BRONTË. 1200 Copies.  
NAPIER'S LIFE OF GENERAL NAPIER.  
SCOTT'S GOTHIC ARCHITECTURE.  
AUTOBIOGRAPHY OF LUTFULLAH.  
CHOW CHOW, by LADY FAULKLAND.  
ANNIVERSARIES, by T. H. GILL.  
MEMOIRS OF FREDERICK PERTHES.  
A WOMAN'S STORY, by MRS. S. C. HALL.  
KIDDER'S TRAVELS IN BRAZIL.  
MAURICE'S EPISTLES OF ST. JOHN.  
VOYAGE OF H.M.S. RESOLUTE.  
ENGLISH HEARTS AND ENGLISH HANDS.  
MEMOIRS OF REKANGER.  
THE THREE CLEERKS.—KATHERINE.

Fresh Copies are added whenever a delay occurs, and an ample supply is provided of all the principal New Works as they appear.

Single Subscription—ONE GUINEA per Annum.

First-Class Country Subscription, Two Guineas and upwards, according to the number of volumes required.

Prospectuses may be obtained on application.

CHARLES EDWARD MUDIE,  
509, 510, and 511, New Oxford Street, and 20 and 21, Museum  
Street, London;  
And 74 and 76, Cross Street, Manchester.

A Book for the very Young.

## BESSIE'S and JESSIE'S FIRST BOOK.

The Tales of which will interest children from the very first in their reading lessons, all in words of three letters, and in large type, with coloured pictures, price 2s. 6d. post free. Another Book a little more advanced is MISS SARGANT'S EASY READING AND STORY BOOK, with many pictures, and 28 pretty tales. 1s. post free.

Dean and Son, 11, Ludgate Hill, London.

## HAPPY SUNDAYS FOR THE YOUNG

AND GOOD. Price 2s. post free. Dedicated by permission to the Rev. Robert Bickersteth. Its companion Book, same size and price, 2s., entitled PLEASANT SUNDAYS; dedicated by permission to the Rev. Canon Dale, will indeed give pleasure to those parents who delight in seeing a group of happy children gleaming lessons of piety and wisdom, love and kindness.

Dean and Son, Bible and Church Service Warehouse, 11, Ludgate Hill.

A lasting pleasure, price 3s., or 3s. 6d. gilt edges, red and blue cloth.

SUNDAYS WITH MAMMA; OR, THE COMMANDMENTS EXPLAINED: with short interesting Histories from the Bible. By Mrs. UPCHER COUSINES, Authors of "PLEASANT SUNDAYS." Price 3s. cloth, none free, for the Young and Good, dedicated to the Rev. Canon Dale.

"A Book well calculated to promote happiness among youthful readers by affording them Sunday Reading of a character both instructive in matter, and amusing in style."

Dean and Son, Printers and Publishers, 11, Ludgate Hill, London.

If you intend to have a Juvenile Party this season, purchase one of

## MISS CORNER'S ILLUSTRATED LITTLE

PLAYS FOR LITTLE PEOPLE. 7 different, viz.—MOTHER GOOSE, PUSS IN BOOTS, CHILDREN IN THE WOOD, BEAUTY AND THE BEAST, CINDERELLA, WHITTINGTON, and ALADDIN, 1s. each, post free, for where these well-remembered tales appear, in this their holiday attire, they never fail to promote amusement; they exert ingenuity, improve memory, and instil moral good in those engaged. Other books of pastimes, are, PARLOUR PANTOMIME; or, Acting Charades; the ROYAL KIDDER; and MIMETIC MOMENTS, or Games and Forfeits. All illustrated. Sixpence each, post free.

Dean and Son, Printers and Publishers, 11, Ludgate Hill, London.

Price 2s. each, plain, or 3s. 6d. each, coloured, post free.

## THE NEW COMIC BOOKS FOR THIS

SEASON. These works are with confidence recommended. An excellent addition, and quite as sparkling, though much more economical, than champagne for an evening party. Now ready. A series of MOVABLE SHADOWS, by W. NEWMAN, (of Punch); a set of ingeniously contrived mirth provoking practical jokes. Also REFLECTIONS (on Glass). Holding as it were the mirror up to Nature." In a Series of Comic (and some very serious) illustrations on stone, by J. V. Barrett. AND—ZOOLOGICAL ODDITIES OF THE PEOPLE, a menagerie of wondrous Animals, sketched on stone by W. Newman (of Punch).

Dean and Son, Printers and Publishers, 11, Ludgate Hill, London.

This Day is Published, in Two Volumes, post 8vo, price 21s. cloth,

## SCENES OF CLERICAL LIFE.

The Sad Fortunes of the Rev. Amos Barton.  
Mr. Gilfil's Love Story.  
Janet's Repentance.

By GEORGE ELIOT.

(Originally published in Blackwood's Magazine.)

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

Preparing for Publication in One Volume, with 350 pages, and 20 Coloured Plates, price 10s. 6d.

# MANUAL OF BRITISH ARCHÆOLOGY. BY THE REV. CHARLES BOUTELL, M.A.

It is the object of this little volume to provide for students such a GRAMMAR OF ARCHÆOLOGY as may consistently introduce them to works of a higher order and a more comprehensive range.

In the preparation of its pages the utmost brevity and simplicity have been carefully observed. The aim of the writer has been to classify and arrange such elementary facts as will be found most useful by persons who are entering upon a course of archaeological inquiry, and to set them forth in a plain and popular manner. All more detailed descriptions, with the varied results which have crowned the labours of our most distinguished archaeologists, he leaves the student to seek from other sources. The more advanced student will find an abundant supply of valuable works, which treat of almost every possible subject that is embraced within the comprehensive scope of archaeology; and should he seek for information upon some one special topic, or upon one particular class of works of early art, he will be able readily to lay his hand either upon a monograph, or a series of essays and papers, which will prove to be precisely what he requires.

It is not, however, merely to what has been written upon archaeology that this elementary volume would introduce the student and inquirer. Copious, indeed, learned, interesting, and eminently valuable, are the books and periodicals which have attended the recent progress of the career of archaeology; and yet there exists a field for inquiry and study which possesses a still stronger claim upon the archaeologist, and also promises him a more abundant recompence. This field is thickly strewn with the actual relics of the past. All that architecture has accomplished in bygone ages is here. Here are what time has spared to us of the creations of early sculpture and painting. Calligraphers, moneyers, goldsmiths, heralds, armorers, engravers, here have brought together, in long succession, their multifarious productions. Here, also, are assembled the works of ceramic artists and glassmakers, with all the other varied objects that former races and generations of men have devised, and made, and used, and bequeathed as their contributions to the history of their species.

The young archaeologist will do well to enter upon a course of practical investigation from the very first. Gladly availing himself of such aids as have been provided for him by those who have preceded him in the same course, he will never neglect an opportunity for acquiring information by means of his own personal observation. While he reads, and takes extracts from what others have written, and collects good engravings, he will write his own descriptions of what falls under his notice, and he will illustrate these descriptions carefully and fully with his own pencil. Such habits need but to be formed to ensure their permanence; for the knowledge thus acquired is by far too delightful to be neglected, or for the pursuit of it to be forsaken. It is the same with archaeology as it is with natural science. New qualities thus are imparted to objects through the power of association. In the one case natural productions assume a dignity, and are clothed with a beauty, which cannot be appreciated without at least some acquaintance with the grand laws and sublime harmonies of nature. Archaeology, in her turn, discloses the monumental and historical character of the early works of man; and hence these works become invested with claims upon our regard and attention, which before we could have neither understood nor recognised. Thus the archaeologist sees in the lonely tumulus much more than a picturesque upheaving of the turf; and he discovers hidden treasures of thought and reflection even in the old church, which from his childhood he had regarded with mingled sentiments of reverence and admiration.

LONDON: LOVELL REEVE, 5, HENRIETTA STREET, COVENT GARDEN.

## ENGLISH LADIES IN INDIA.

Just ready, in Two Volumes, post 8vo, 21s., with numerous Engravings,

## A TIMELY RETREAT;

Or, a Year in Bengal.

BY TWO SISTERS.

LONDON: RICHARD BENTLEY, PUBLISHER IN ORDINARY TO HER MAJESTY.

## LUCKNOW.

STANFORD'S PLAN OF

## LUCKNOW AND ITS ENVIRONS,

ON A SCALE OF THREE INCHES TO THE MILE,

Showing the Positions of the Residency, Alumbagh, &amp;c.

AND ILLUSTRATING THE OPERATIONS AND ROUTES OF

SIR COLIN CAMPBELL AND GENERAL HAVELOCK,

COMPILED FROM THE PLANS PREPARED BY

Direction of H.M. Government and the East India Company,

Is Just Published.

One Sheet, Size 22 by 17 inches. Price 1s. 6d.; case, 3s.

LONDON: EDWARD STANFORD, 6, CHANCING CROSS.

Preparing for Publication,

## THE PRINCIPLES OF PHYSICAL GEOGRAPHY;

BEING AN

Inquiry into Natural Phenomena and their Causes.

Prepared for the Use of Eton College.

By the REV. C. G. NICOLAY, F.R.G.S.

Librarian and Lecturer on Geography at King's College, London, and Professor of Geography and History at Queen's College, London.

With Maps and Diagrams.

LONDON: EDWARD STANFORD, 6, CHANCING CROSS. ETON: E. P. WILLIAMS, BOOKSELLER TO ETON COLLEGE.

## NEW TEXT-BOOK OF GEOLOGY.

Just published, in crown 8vo, price 8s. 6d.

## THE STUDENT'S MANUAL OF GEOLOGY.

By J. B. JUKES, M.A., F.R.S.

Local Director of the Geological Survey of Ireland, and Lecturer on Geology to the Museum of Irish Industry.

EDINBURGH: ADAM &amp; CHARLES BLACK. LONDON: LONGMAN &amp; CO.

Royal 16mo, price 10s. 6d.

## POPULAR PHYSICAL GEOLOGY.

By J. BEETE JUKES, F.R.S., F.G.S.

President of the Geological Society of Dublin.

With 20 Landscape Views of Geological Scenery in Double-Tinted Lithography.

LOVELL REEVE, HENRIETTA STREET, COVENT GARDEN.

## NOTICE OF REMOVAL.

ROBERT HARDWICKE, Publisher, Printer, and Bookseller, begs to inform the Trade and the Public that he has REMOVED from 26, Duke Street, Piccadilly, to more Eligible Premises, at

192, PICCADILLY (opposite Sackville Street),

Where he hopes for an increase of the favour hitherto so liberally bestowed upon him.

\*\* Publishing of every description on the most liberal Terms.

NEW AND IMPROVED EDITIONS OF  
DR. WM. SMITH'S CLASSICAL AND  
LATIN DICTIONARIES, FOR THE HIGHER FORMS  
IN SCHOOLS.

Just Ready, Revised and Enlarged Edition, with 750 Illustrative Woodcuts, One Vol., Medium 8vo, 18s. strongly bound.

A CLASSICAL DICTIONARY OF BIOGRAPHY, MYTHOLOGY, AND GEOGRAPHY; Based on the Larger Dictionaries. By WM. SMITH, LL.D., Editor of the Dictionaries of Greek and Roman Antiquities, Biography, &amp;c., and Classical Examiner in the University of London.

Notice.—In the Present Edition of this Work Illustrations have been introduced for the first time. These illustrations, which are very numerous, and which render the descriptions in the articles more intelligible and interesting, consist of representations of the classical divinities and heroes, of coins of persons and places, drawn from originals in the British Museum, and of the principal buildings and other monuments of antiquity.

Also, uniform with the above, Fifth Thousand, One Volume, (1250 pp.) Medium 8vo, 21s. strongly bound.

DR. WM. SMITH'S NEW LATIN-ENGLISH DICTIONARY. Based on the Works of FORCELLINI and FREUND.

The EXAMINER.—"Dr. Smith's 'Latin-English Dictionary' is lifted by its independent merit, and its incomparably greater fulness, far above comparison with any school or college dictionary commonly in use."

The ENGLISH CHURCHMAN.—"A dictionary which, it is very limited praise to say, is very much superior to any we before possessed."

John Murray, Albemarle Street.

THE QUARTERLY REVIEW, No. CCV.,  
Is Published THIS DAY.

CONTENTS.

1. DIFFICULTIES OF RAILWAY ENGINEERING.
2. THE PEEBAGE OF ENGLAND.
3. TOBIAS SMOLLETT.
4. WILTSHIRE.
5. CHURCH EXTENSION.
6. SENSE OF PAIN IN MEN AND ANIMALS.
7. WOOLWICH ARSENAL.
8. THE FUTURE MANAGEMENT OF INDIA.

John Murray, Albemarle Street.

NOW READY, AT ALL THE LIBRARIES,

In 3 vols. post 8vo,

## FIFTY YEARS' RECOLLECTIONS,

LITERARY AND PERSONAL.

By CYRUS REDDING.

Among the numerous celebrities who figure in the work are:—Pitt, Sheridan, Canning, Spencer Percival, Sir R. Peel, Lord Holland, Lord H. Petty, Sir A. Wellesley, Earl Grey, Louis XVIII., Talleyrand, Lucien Buonaparte, Sir W. Scott, Campbell, Rogers, Beckford, J. Montgomery, W. Hazlitt, Sir J. Mackintosh, Sismondi, Ugo Foscolo, A. W. Schlegel, Madame de Staël, Mrs. Shelley, Miss Mitford, Mrs. Hemans, Countess Guiccioli, Horace Smith, Talfourd, T. Hood, Monk Lewis, &c.

Charles J. Skeet, Publisher, 10, King William Street, Charing Cross.

SCHOOL BOOKS BY W. PINNOCK.

A COMPREHENSIVE GRAMMAR OF THE ENGLISH LANGUAGE; with Exercises, written in a Familiar Style: accompanied with Questions for Examination, and Notes, Critical and Explanatory, intended for the use of Schools, and for Private Tuition. By W. PINNOCK. 8th Edition, enlarged, now ready, 12mo, 4s. 6d. roan.

Also, by the same Author.

GRAMMAR OF MODERN GEOGRAPHY. With Maps, Views, and Costumes, 18mo, 5s. 6d. roan.

GRAMMAR OF ANCIENT GEOGRAPHY. With Maps, Views, and Costumes, 18mo, 4s. 6d. roan.

GRAMMAR OF SACRED GEOGRAPHY AND HISTORY. With Maps, Views, Costumes, &amp;c., 18mo, 4s. 6d. roan.

London: Simpkin, Marshall, and Co.

DR. CORNWELL'S EDUCATIONAL WORKS.

GEOGRAPHY for BEGINNERS. Price 1s. (Just published.)

A SCHOOL GEOGRAPHY. Twenty-fourth Edition, 3s. 6d.; with Maps, 5s. 6d.

A SCHOOL ATLAS. Plain, 2s. 6d.; coloured, 4s.

THE YOUNG COMPOSER: Progressive Exercises in English Composition. Twentieth Edition, 1s. 6d.

A KEY to the YOUNG COMPOSER. 3s.

ALLEN'S SELECT ENGLISH POETRY. Ninth Edition, 4s.

ALLEN'S EUTROPIUS, with DICTIONARY. 3s.

ALLEN AND CORNWELL'S GRAMMAR. Twenty-sixth Edition. Red, 2s.; cloth, 1s. 6d.

GRAMMAR FOR BEGINNERS. Thirtieth Edition, cloth, 1s.; sewed, 9d.

THE SCIENCE OF ARITHMETIC; a Systematic Course of Numerical Reasoning and Computation. By JAMES CORNWELL, Ph.D., and JOSHUA G. FITCH, M.A. Third Edition, corrected and enlarged, 4s. 6d.

"Characterised by perspicuity, accuracy, careful and truly scientific arrangement, and unusual condensation. In the hands of a good teacher, these cannot but be highly efficient school-books."—CHRISTIAN TIMES.

London: Simpkin, Marshall, and Co.; Hamilton, Adams, and Co., Edinburgh: Oliver and Boyd; W. F. Kennedy.



## MR. BENTLEY'S

LIST OF

## NEW PUBLICATIONS.

I.  
**PARLIAMENTARY GOVERNMENT**  
CONSIDERED WITH REFERENCE TO A RE-  
FORM OF PARLIAMENT. An Essay. By EARL  
GREY. 8vo. [Just ready.]

II.  
**A TIMELY RETREAT; or, A YEAR**  
IN BENGAL BEFORE THE MUTINIES. By TWO  
SISTERS. 2 Vols., post 8vo, with Illustrations. 21s.

III.  
**IN AND ABOUT CONSTANTINOPLE.**  
By Mrs. HORNBY. 2 Vols., post 8vo. [Immediately.]

IV.  
**HISTORY OF COURT FOOLS.** By  
Dr. DORAN, Author of "Monarchs Retired from Busi-  
ness." Post 8vo. 10s. 6d.

V.  
**MARGARET HAMILTON.** By Mrs.  
NEWBY. 3 Vols. [Immediately.]

VI.  
**THE SEVENTH VOLUME of HORACE**  
WALPOLE'S ENTIRE CORRESPONDENCE. Edited  
by PETER CUNNINGHAM, F.S.A. 8vo, with Portraits.  
10s. 6d.

VII.  
**THE INGOLDSBY LEGENDS.** A New  
Edition, handsomely printed and bound, with Illustrated  
Title, small 8vo. 5s.

VIII.  
**KATHERINE AND THE MOMENT**  
OF FORTUNE. By the Author of "Clara; or, Slave  
Life in Europe." Translated by LADY WALLACE.  
3 vols., post 8vo.

IX.  
In Twelve Monthly Numbers, price One Shilling each, with  
Two Illustrations by John Tenniel, No. 1., of  
**THE GORDIAN KNOT.** By SHIRLEY  
BROOKS, Author of "Aspen Court," &c.

X.  
**THE BENTLEY BALLADS.** A Selec-  
tion of the Choice Ballads, Songs, &c., contributed to  
Bentley's Miscellany; including the productions of  
Father Prout, Dr. Maginn, &c. Edited by Dr. DORAN  
with Four Ballads contributed by the Editor. Small  
8vo, with Illustrated Title. 5s.

XI.  
**THE THREE CLERKS.** By ANTHONY  
TROLLOPE, Author of "Barchester Towers." 3 vols.  
post 8vo.

XII.  
**THE CONFESSIONS OF A THUG.**  
By Captain MEADOWS TAYLOR. Crown 8vo. 2s.  
(Forming the New Volume of Mr. Bentley's Popular  
Series.)

London: RICHARD BENTLEY, New Burlington-  
Street,  
Publisher in Ordinary to Her Majesty.

13, GREAT MARLBOROUGH STREET.

## HURST AND BLACKETT,

SUCCESSORS TO HENRY COLBURN,

HAVE JUST PUBLISHED THE FOLLOWING

## NEW WORKS.

## BERANGER'S MEMOIRS.

Written by HIMSELF. ENGLISH COPYRIGHT EDITION. 1 vol.  
with Portrait.

"In this account of his life the poet displays all the mingled  
gaiety and earnestness, the warm-hearted sincerity, inseparable  
from his character. He tells, with an exquisite simplicity, the  
story of his early years. His life, he says, is the fairest commen-  
tary on his songs, therefore he writes it. The charm of the  
narrative is altogether fresh. It includes a variety of charming now  
first printed, touching closely on the personal history of which they  
form a part, shrewd sayings, and as the field of action in life  
widens, many sketches of contemporaries, and free judgments  
upon men and things. There is a full appendix to the memoir,  
rich in letters hitherto unpublished, and in information which  
completes the story of Beranger's life. The book should be read  
by all."—EXAMINER.

## ORIENTAL and WESTERN SI-

BERIA: a Narrative of Seven Years' Travels in Siberia,  
Mongolia, the Kirghis Steppes, Chinese Tartary, and Central  
Asia. By THOMAS WILLIAM ATKINSON. Royal 8vo,  
with 50 Illustrations, including numerous beautifully coloured  
Plates, from Drawings by the Author, and a Map, £2 2s.

"To the geographer, the geologist, the ethnographer, the sports-  
man, and to those who read only for amusement, this will be an  
acceptable volume. Mr. Atkinson is not only an adventurous  
traveller, but a correct and amusing writer."—LITERARY GAZETTE.  
"A book of travels which in value and sterling interest must  
take rank as a landmark in geographical literature. Its coloured  
illustrations and wood engravings are of a high order, and add a  
great charm to the narrative."—DAILY NEWS.

## LODGE'S PEERAGE AND

BARONETAGE for 1858, under the special Patronage of Her  
Majesty and H.R.H. the PRINCE CONSORT, corrected through-  
out by the Nobility. One vol. royal 8vo, with the Arms  
beautifully engraved, handsomely bound with gilt edges.

"This twenty-seventh edition of 'Lodge's Peerage and  
Baronetage' appears to be as perfect a Peerage of the British  
Empire as we are ever likely to see published. The work is  
patronized by Her Majesty and the Prince Consort. It is worthy  
of a place in every gentleman's library, as well as in every public  
institution."—HERALD.

## A WOMAN'S THOUGHTS about

WOMEN. By the Author of "John Halifax, Gentleman."  
1 vol. 10s. 6d.

"A book of sound counsel. It is one of the most sensible works  
of its kind, well written, true hearted, and altogether practical.  
Whoever wishes to give advice to a young lady in the form of a  
Christmas-box may thank the author for means of doing so."—  
EXAMINER.  
"This excellent book is characterised by good sense, good taste,  
and feeling, and is written in an earnest, philanthropic, as well  
as practical spirit."—POST.

## MR. TUPPER'S NEW WORK—

RIDES AND REVERIES of ÆSOP SMITH. By MARTIN  
F. TUPPER. 10s. 6d.

"Mr. Tupper's new work will do good service to his literary  
reputation. It combines with lucidity and acuteness of judg-  
ment, freshness of fancy and elegance of sentiment."—POST.

## A PRACTICAL GUIDE IN OB-

TAINING PROBATES, ADMINISTRATIONS, &c., in Her  
Majesty's COURT OF PROBATE. With numerous Prece-  
dents. By EDWARD WEATHERLY, of Doctors' Commons,  
London. Dedicated by permission, to the Right Hon. Sir  
Cresswell Creswell, Judge of the New Court of Probate. In  
8vo, £1 is. bound.

## LADY FALKLAND'S CHOW

CHOW: being SELECTIONS from A JOURNAL KEPT  
IN INDIA. Second Edition, 2 vols., with Illustrations.

**THE CRESCENT and the CROSS.**  
By ELIOT WARBURTON. Fourteenth Edition, 1 vol. 15  
Illustrations, 6s.

## THE NEW NOVELS.

## ADELE. By Julia Kavanagh,

Author of "Nathalie," &c. 3 vols.

## ORPHANS. By the Author of

"Margaret Maitland." 1 vol. 10s. 6d.

"A very pleasing and charming story—the production of a  
gifted writer."—SCOT.

"The author of this tale is one of the ablest writers of fiction in  
the present day, and beyond this, and far better, is one of those  
who always seek to inculcate religious impressions and moral  
action by all her literary efforts."—MEASURES.

## CLARA LEICESTER. By Cap-

tain G. DE LA POER BERESEFORD. 3 vols.

"The sketches of fashionable life and character will render  
this story acceptable to many readers."—SCOT.

Also, just ready, in 3 vols.

## THE MORALS OF MAY FAIR.

## New Year's Gifts.

## THE AQUARIUM.

By G. B. SOWERBY, F.L.S. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH CRUSTACEA.

By ADAM WHITE, F.L.S. Twenty Plates, 10s. 6d.

## POPULAR GREENHOUSE BOTANY.

By AGNES CATLOW. Twenty Plates, 10s. 6d.

## POPULAR GARDEN BOTANY.

By AGNES CATLOW. Twenty Plates, 10s. 6d.

## POPULAR FIELD BOTANY.

By AGNES CATLOW. Twenty Plates, 10s. 6d.

## POPULAR ECONOMIC BOTANY.

By T. C. ARCHER. Twenty Plates, 10s. 6d.

## POPULAR GEOGRAPHY OF PLANTS.

Edited by Dr. DAUBENY. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH FERNS.

By T. MOORE, F.L.S. Twenty-two Plates, 10s. 6d.

## HISTORY OF BRITISH MOSSES.

By R. M. STARK. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH LICHENS.

By W. L. LINDSAY, M.D. Twenty-two Plates, 10s. 6d.

## HISTORY OF PALMS.

By Dr. B. SEEMANN, F.L.S. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH SEAWEEDS.

By Dr. LANDSBOROUGH. Twenty Plates, 10s. 6d.

## HISTORY OF ZOOPHYTES.

By Dr. LANDSBOROUGH. Twenty Plates, 10s. 6d.

## HISTORY OF MOLLUSCA.

By MARY ROBERTS. Eighteen Plates, 10s. 6d.

## POPULAR BRITISH CONCHOLOGY.

By G. B. SOWERBY, F.L.S. Twenty Plates, 10s. 6d.

## POPULAR BRITISH ORNITHOLOGY.

By P. H. GOSSE. Twenty Plates, 10s. 6d.

## POPULAR HISTORY OF BIRDS.

By ADAM WHITE, F.L.S. Twenty Plates, 10s. 6d.

## HISTORY OF THE MAMMALIA.

By ADAM WHITE, F.L.S. Sixteen Plates, 10s. 6d.

## POPULAR MINERALOGY.

By HENRY SOWERBY. Twenty Plates, 10s. 6d.

## POPULAR PHYSICAL GEOLOGY.

By J. B. JUKES, F.R.S. Twenty Plates, 10s. 6d.

LOVELL REEVE, 5, Henrietta Street, Covent  
Garden.



LONDON, SATURDAY, JANUARY 16, 1858.

## REVIEWS.

*Ma Biographie.* Par P. J. de Béranger. Paris: Perrotin. London: D. Nutt. *Memoirs of Béranger.* Written by Himself. Hurst and Blackett.

On the 16th of July, 1857, Béranger breathed his last. During the oppressive days and nights of June, the poet sat in his little lodging in the Rue de Vendôme, his head propped with pillows, every breath he drew a several agony. When it became known that the poet of the empire was dying, the staircase of his lodging was choked with crowds of anxious inquirers from the *salons* of the Faubourg St. Germain, and the *ateliers* of the Banlieux. Lamartine, Odilon Barrot, Barthélémy de St. Hilaire, hastened to take a last look of him who had sung two kings off their thrones; Thiers, Mignet, Lebrun, and Cousin, were daily at his side, and from time to time lifted the cup of *tisane* to his mouth, or placed a grape between his parched lips. As his old political and literary associates bent over him with tendersolicitude, the old man seemed to revive; and when Thiers, with questionable taste, poured the flattering unction on the departing soul, and said, "Do you know, Béranger, I call you the French Horace!" his face was once more lit up with a flash of the old caustic humour, and he replied, "But what will the other say to it?"

In imperial France flattery is not the only unction appropriate to death-beds. Respect for religion has become the fashion, together with other Napoleonic ideas, and the incumbent of the parish thought it right to visit the dying man. The wonted fire of wit was still alive; and now the fire of polemical hatred seemed to burn with equal intensity. Béranger was not going to let the priest depart without an intimation that his office was despised. As the *abbé* was leaving the room, the author of *Les Missionnaires* said in a clear voice:—"Your order confers upon you the right to give me your blessing; I also bless you. Pray for me, and for all miserable persons; my life has been that of an honest man. I cannot call to mind anything for which I ought to blush before God."

How differently do different men meet their death! Addison, who never went to bed sober, could, on his death-bed, send for his nephew to "see how a Christian could die!" Louis IX., who had solved the difficult problem of uniting consummate statesmanship and worldly prudence with a scrupulously tender conscience and a blameless life, did not think himself worthy to die in a bed, but was, by his own desire, laid on the bare ground to breathe his last in dust and ashes. Béranger, the corrupter of generations yet unborn, whose cynical profligacy mocks at all the finer feelings of our nature, and aims a blow at the very root of the social relations of the family, can boldly foretell that he shall meet his Creator without even a blush. We can understand a man's not believing that there is a God; but the existence of the Deity being supposed, to think that He should look with favour on one who taught mankind to violate the laws of social life, argues a strange perversity of the moral sense. One must only hope, in the interest of Béranger's character for good sense, that the sight of a cassock so exasperated him that he said more than his heart and his conscience were quite prepared to vouch.

The strange circumstances attending his funeral are well known. He had expressly desired that he might be privately buried; but the government, ever jealous of popular demonstrations, took the matter into its own hands, and decreed that he should have a public funeral, in order that it might have a pretext for coercing the public. All Bonapartist as he was, the author of 'Le Roi d'Yvetôt' was to be feared even in his coffin.

M. Perrotin, his publisher, was named also his executor, and as such became possessed of the MSS. of all the songs and of an autobiography. The songs were published shortly after the poet's death, and were reviewed by us immediately on their appearance. The autobiography was published a few weeks since, but having so lately noticed the songs at some length, we reserved our notice of the Memoir till the promised English translation should have appeared. It now lies before us, together with the original, and we are sorry to say that it is anything but satisfactory. It is a humiliating fact that a large class of readers are dependent upon translations for their knowledge of French literature, otherwise why are French books of general interest translated? Every Englishman ought to be able to read French as well as English; but since a large number of Englishmen cannot, the easy task of translating for them ought to be well performed. We shall just give a few specimens of the manner in which one of the most sparkling and idiomatic books in the French language has been rendered into English. At page 13 we have the translator limiting the range of a sarcasm by a very senseless addition. Béranger says that, having had a cross given him at school for good conduct, it was unjustly taken from him for a supposed theft of an apple, and he slyly adds: *Je ne sais si c'est à cette scène, qui me coûta bien des larmes, que depuis j'ai du mon aversion pour les pommes et mon peu de goût pour les croix.* This sparkling epigram is most ingeniously transformed into an awkward statement of a matter of fact. "I cannot say whether or not it is to this scene, which cost me many tears, that I must attribute my aversion, since that period, to apples, and the slight estimation in which I hold crosses as emblems of merit." The reader will observe that the words in italics are an interpolation. That Béranger meant to include the crosses used as orders of merit in the word *croix*, we have no doubt; but that he intended to confine it to that meaning we cannot believe.

But the translation is in prose—and *verse*. We quite admit that it would be difficult indeed, if not impossible, to render into flowing and easy English the delicate points and the idiomatic diction of Béranger's songs; but a translator ought at least to know the meaning of the words of the original. Here is a verse of a song written for a meeting of a convivial society who called themselves *Le Couvent des Sans-Soucis* :—

"Frères, j'ai vu le diable,  
Il a peau fine, œil doux,  
Teint frais, gorge impayable,  
Bouche à nous damner tous," &c.

## Translation.

"Brothers, the devil himself I saw,  
With soft skin and charming colour,  
Fine eyes, and a big insatiate maw,  
Mouth to drown us all in delirium."

*Gorge impayable*, a big insatiate maw! Why, *gorge impayable* means a matchless neck! And then the idea of the devil, of whom Béranger here speaks, having "a big

insatiate maw!" and a "mouth to drown us all in delirium"!

How the following excellent *mot* is marred in the telling! Béranger was quizzing Made-moiselle Bourgoïn, the actress, on her violent royalism in 1815. She replied, "I was living at that time with a royalist, and such as we, you know, are always of the opinion of our lovers. Louis XVIII. was desirous of seeing me in order to congratulate me on my devotion and courage; that had turned my head. I am not therefore so much to blame. But what must we think of those Bourbons who attached importance to the opinion of such a giddy (*décousue*) girl as I was." Here the translator, at least, shows a becoming diffidence by inserting the original word; but even so, to translate *décousue* giddy, is something marvellous, and renders Béranger's comment—"the crudity of the word increases its aptness"—very inapt. We might point out childish blunders and carelessness in every page—such, for instance, as translating *contre-poison* counter-poison, instead of antidote; but enough has been said on this subject. We are sorry to utter a word of blame that might injure one of that ill-paid and laborious class of literary persons who translate from the continental languages; but we should not be doing our duty by the public if we did not warn them against imagining that they can form any idea of 'Ma Biographie' from this translation.

From the ungrateful task of finding fault with the translation, we gladly turn to 'Ma Biographie' itself. Talleyrand said that language was invented to conceal our thoughts; to judge from 'Ma Biographie,' the object of auto-biographies is to conceal the writer's life. Béranger wishes evidently to present to posterity a fancy portrait of himself, as a man

"In se

Totus teres atque rotundus"—

a political and moral philosopher who, by means of the song, a new instrument which he has invented and sharpened for himself, has been able to pull down and to set up dynasties and to remodel society. But all that relates to the details of the operation—his intercourse with public men, his private life among his friends, the arrangements of his *ménage*—is enveloped in gross darkness. His early life is indeed described with sufficient minuteness. His father was book-keeper to a grocer in Paris, and used to see a Made-moiselle Champy—a name which, by the way, signifies a foundling—tripping past his master's shop on her avocations as *modiste*, &c. The susceptible book-keeper was taken by her smart appearance and married her, but without any idea of depriving the public of her services. In the house of Champy the father, in the Rue de Montorgueil, on August 19, 1780, the poet was born, and was shortly sent out to nurse in the neighbourhood of Auxerre, where he remained till he was nearly four years old, before either of his respectable parents made any inquiry about him. Here he was fed, after the good custom of Burgundy, on bread soaked in wine; and when taken back to his grandfather's house, the words which first met his ears were those of Voltaire and Raynal, whom the tailor, his grandfather, used to read aloud. His worthy mother did not trouble herself much about him. She was now living apart both from her husband and her own family, and her little son sometimes spent a week with her, on which occasions she used to take him with her on her expeditions to the theatres

## MR. BENTLEY'S

LIST OF

## NEW PUBLICATIONS.

I.  
**PARLIAMENTARY GOVERNMENT**  
CONSIDERED WITH REFERENCE TO A RE-  
FORM OF PARLIAMENT. An Essay. By EARL  
GREY. 8vo. [Just ready.]

II.  
**A TIMELY RETREAT; or, A YEAR**  
IN BENGAL BEFORE THE MUTINIES. By TWO  
SISTERS. 2 Vols., post 8vo, with Illustrations. 21s.

III.  
**IN AND ABOUT CONSTANTINOPLE.**  
By Mrs. HORNBY. 2 Vols., post 8vo. [Immediately.]

IV.  
**HISTORY OF COURT FOOLS.** By  
Dr. DORAN, Author of "Monarchs Retired from Busi-  
ness." Post 8vo. 10s. 6d.

V.  
**MARGARET HAMILTON.** By Mrs.  
NEWBY. 3 Vols. [Immediately.]

VI.  
**THE SEVENTH VOLUME OF HORACE**  
WALPOLE'S ENTIRE CORRESPONDENCE. Edited  
by PETER CUNNINGHAM, F.S.A. 8vo, with Portraits.  
10s. 6d.

VII.  
**THE INGOLDSBY LEGENDS.** A New  
Edition, handsomely printed and bound, with Illustrated  
Title, small 8vo. 5s.

VIII.  
**KATHERINE AND THE MOMENT**  
OF FORTUNE. By the Author of "Clara; or, Slave  
Life in Europe." Translated by LADY WALLACE.  
3 vols., post 8vo.

IX.  
In Twelve Monthly Numbers, price One Shilling each, with  
Two Illustrations by John Tenniel, No. 1, of

**THE GORDIAN KNOT.** By SHIRLEY  
BROOKS, Author of "Aspen Court," &c.

X.  
**THE BENTLEY BALLADS.** A Selec-  
tion of the Choice Ballads, Songs, &c., contributed to  
Bentley's Miscellany; including the productions of  
Father Prout, Dr. Maginn, &c. Edited by Dr. DORAN  
with Four Ballads contributed by the Editor. Small  
8vo, with Illustrated Title. 5s.

XI.  
**THE THREE CLERKS.** By ANTHONY  
TROLLOPE, Author of "Barchester Towers." 3 vols.  
post 8vo.

XII.  
**THE CONFESSIONS OF A THUG.**  
By Captain MEADOWS TAYLOR. Crown 8vo. 2s.  
(Forming the New Volume of Mr. Bentley's Popular  
Series.)

London: RICHARD BENTLEY, New Burlington-  
Street,  
Publisher in Ordinary to Her Majesty.

13, GREAT MARLBOROUGH STREET.

## HURST AND BLACKETT,

SUCCESSORS TO HENRY COLBURN,

HAVE JUST PUBLISHED THE FOLLOWING

## NEW WORKS.

## BERANGER'S MEMOIRS.

Written by HIMSELF. ENGLISH COPYRIGHT EDITION. 1 vol.  
with Portrait.

"In this account of his life the poet displays all the mingled  
gaiety and earnestness, the warm-hearted sincerity, inseparable  
from his character. He tells, with an exquisite simplicity, the  
story of his early years. His life, he says, is the fairest commen-  
tary on his songs, therefore he writes it. The charm of the  
narrative is altogether fresh. It includes a variety of *chansons* now  
first printed, touching closely on the personal history of which they  
form a part, shrewd sayings, and as the field of action in life  
widens, many sketches of contemporaries, and free judgments  
upon men and things. There is a full appendix to the memoir,  
rich in letters hitherto unpublished, and in information which  
completes the story of Beranger's life. The book should be read  
by all."—EXAMINER.

## ORIENTAL and WESTERN SI-

BERIA: a Narrative of Seven Years' Travels in Siberia,  
Mongolia, the Kirghis Steppes, Chinese Tartary, and Central  
Asia. By THOMAS WILLIAM ATKINSON. Royal 8vo.  
with 50 illustrations, including numerous beautifully coloured  
Plates, from Drawings by the Author, and a Map, £2 2s.

"To the geographer, the geologist, the ethnographer, the sports-  
man, and to those who read only for amusement, this will be an  
acceptable volume. Mr. Atkinson is not only an adventurous  
traveller, but a correct and amusing writer."—LIBRARY GAZETTE.

"A book of travels which in value and sterling interest must  
take rank as a landmark in geographical literature. Its coloured  
illustrations and worked engravings are of a high order, and add a  
great charm to the narrative."—DAILY NEWS.

## LODGE'S PEERAGE AND

BARONETAGE for 1858, under the special Patronage of HER  
MAJESTY AND H.R.H. the PRINCE CONSORT, corrected through-  
out by the Nobility. One vol. royal 8vo, with the Arms  
beautifully engraved, handsomely bound with gilt edges.

"This the twenty-seventh edition of 'Lodge's Peerage and  
Baronetage,' appears to be as perfect a Peerage of the British  
Empire as we are ever likely to see published. The work is  
patronized by Her Majesty and the Prince Consort. It is worthy  
of a place in every gentleman's library, as well as in every public  
institution."—HERALD.

## A WOMAN'S THOUGHTS about

WOMEN. By the Author of "John Halifax, Gentleman."  
1 vol. 1us 6d.

"A book of sound counsel. It is one of the most sensible works  
of its kind, well written, true hearted, and altogether practical.  
Whoever wishes to give advice to a young lady in the form of a  
Christmas-box may thank the author for means of doing so."—  
EXAMINER.

"This excellent book is characterised by good sense, good taste,  
and feeling, and is written in an earnest, philanthropic, as well  
as practical spirit."—FOUR.

## MR. TUPPER'S NEW WORK—

RIDES AND REVERIES OF ÆSOP SMITH. By MARTIN  
F. TUPPER. 10s. 6d.

"Mr. Tupper's new work will do good service to his literary  
reputation. It combines with lucidity and acuteness of judg-  
ment, freshness of fancy and elegance of sentiment."—FOUR.

## A PRACTICAL GUIDE IN OB-

TAINING PROBATES, ADMINISTRATIONS, &c., in Her  
Majesty's COURT OF PROBATE. With numerous Prece-  
dents. By EDWARD WEATHERLY, of Doctors' Commons,  
London. Dedicated by permission, to the Right Hon. Sir  
Cresswell Cresswell, Judge of the New Court of Probate. In  
8vo, £1 1s. bound.

## LADY FALKLAND'S CHOW

CHOW: being SELECTIONS from A JOURNAL KEPT  
IN INDIA. Second Edition, 2 vols., with Illustrations.

**THE CRESCENT and the CROSS.**  
By ELIOT WARBURTON. Fourteenth Edition, 1 vol. 15  
Illustrations, 6s.

## THE NEW NOVELS.

## ADELE. By Julia Kavanagh,

Author of "Nathalie," &c. 3 vols.

## ORPHANS. By the Author of

"Margaret Maitland." 1 vol. 10s. 6d.

"A very pleasing and charming story—the production of a  
gifted writer."—SUN.  
"The author of this tale is one of the ablest writers of fiction in  
the present day, and beyond this, and far better, is one of those  
who always seek to inculcate religious impressions and moral  
action by all her literary efforts."—MESSENGER.

## CLARA LEICESTER. By Cap-

tain G. DE LA ROCH REBERFORD. 3 vols.

"The sketches of fashionable life and character will render  
this story acceptable to many readers."—SUN.

Also, just ready, in 3 vols.

## THE MORALS OF MAY FAIR.

## New Year's Gifts.

## THE AQUARIUM.

By G. B. SOWERBY, F.L.S. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH CRUSTACEA.

By ADAM WHITE, F.L.S. Twenty Plates, 10s. 6d.

## POPULAR GREENHOUSE BOTANY.

By AGNES CATLOW. Twenty Plates, 10s. 6d.

## POPULAR GARDEN BOTANY.

By AGNES CATLOW. Twenty Plates, 10s. 6d.

## POPULAR FIELD BOTANY.

By AGNES CATLOW. Twenty Plates, 10s. 6d.

## POPULAR ECONOMIC BOTANY.

By T. C. ARCHER. Twenty Plates, 10s. 6d.

## POPULAR GEOGRAPHY OF PLANTS.

Edited by Dr. DAUBENY. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH FERNS.

By T. MOORE, F.L.S. Twenty-two Plates, 10s. 6d.

## HISTORY OF BRITISH MOSSES.

By R. M. STARK. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH LICHENS.

By W. L. LINDSAY, M.D. Twenty-two Plates, 10s. 6d.

## HISTORY OF PALMS.

By Dr. B. SEEMANN, F.L.S. Twenty Plates, 10s. 6d.

## HISTORY OF BRITISH SEAWEEDS.

By Dr. LANDSBOROUGH. Twenty Plates, 10s. 6d.

## HISTORY OF ZOOPHYTES.

By Dr. LANDSBOROUGH. Twenty Plates, 10s. 6d.

## HISTORY OF MOLLUSCA.

By MARY ROBERTS. Eighteen Plates, 10s. 6d.

## POPULAR BRITISH CONCHOLOGY.

By G. B. SOWERBY, F.L.S. Twenty Plates, 10s. 6d.

## POPULAR BRITISH ORNITHOLOGY.

By P. H. GOSSE. Twenty Plates, 10s. 6d.

## POPULAR HISTORY OF BIRDS.

By ADAM WHITE, F.L.S. Twenty Plates, 10s. 6d.

## HISTORY OF THE MAMMALIA.

By ADAM WHITE, F.L.S. Sixteen Plates, 10s. 6d.

## POPULAR MINERALOGY.

By HENRY SOWERBY. Twenty Plates, 10s. 6d.

## POPULAR PHYSICAL GEOLOGY.

By J. B. JUKES, F.R.S. Twenty Plates, 10s. 6d.

LOVELL REEVE, 5, Henrietta Street, Covent  
Garden.



LONDON, SATURDAY, JANUARY 16, 1858.

## REVIEWS.

*Ma Biographie.* Par P. J. de Béranger.

Paris: Perrotin. London: D. Nutt.

*Memoirs of Béranger.* Written by Himself. Hurst and Blackett.

On the 16th of July, 1857, Béranger breathed his last. During the oppressive days and nights of June, the poet sat in his little lodging in the Rue de Vendôme, his head propped with pillows, every breath he drew a several agony. When it became known that the poet of the empire was dying, the staircase of his lodging was choked with crowds of anxious inquirers from the *salons* of the Faubourg St. Germain, and the *ateliers* of the Banlieux. Lamartine, Odilon Barrot, Barthélémy de St. Hilaire, hastened to take a last look of him who had sung two kings off their thrones; Thiers, Mignet, Lebrun, and Cousin, were daily at his side, and from time to time lifted the cup of *tisane* to his mouth, or placed a grape between his parched lips. As his old political and literary associates bent over him with tendersolicitude, the old man seemed to revive; and when Thiers, with questionable taste, poured the flattering unction on the departing soul, and said, "Do you know, Béranger, I call you the French Horace!" his face was once more lit up with a flash of the old caustic humour, and he replied, "But what will the *other* say to it?"

In imperial France flattery is not the only unction appropriate to death-beds. Respect for religion has become the fashion, together with other Napoleonic ideas, and the incumbent of the parish thought it right to visit the dying man. The wonted fire of wit was still alive; and now the fire of polemical hatred seemed to burn with equal intensity. Béranger was not going to let the priest depart without an intimation that his office was despised. As the *abbé* was leaving the room, the author of *Les Missionnaires* said in a clear voice:—"Your order confers upon you the right to give me your blessing; I also bless you. Pray for me, and for all miserable persons; my life has been that of an honest man. I cannot call to mind anything for which I ought to blush before God."

How differently do different men meet their death! Addison, who never went to bed sober, could, on his death-bed, send for his nephew to "see how a Christian could die!" Louis IX., who had solved the difficult problem of uniting consummate statesmanship and worldly prudence with a scrupulously tender conscience and a blameless life, did not think himself worthy to die in a bed, but was, by his own desire, laid on the bare ground to breathe his last in dust and ashes. Béranger, the corrupter of generations yet unborn, whose cynical profligacy mocks at all the finer feelings of our nature, and aims a blow at the very root of the social relations of the family, can boldly foretell that he shall meet his Creator without even a blush. We can understand a man's not believing that there is a God; but the existence of the Deity being supposed, to think that He should look with favour on one who taught mankind to violate the laws of social life, argues a strange perversity of the moral sense. One must only hope, in the interest of Béranger's character for good sense, that the sight of a cassock so exasperated him that he said more than his heart and his conscience were quite prepared to vouch.

The strange circumstances attending his funeral are well known. He had expressly desired that he might be privately buried; but the government, ever jealous of popular demonstrations, took the matter into its own hands, and decreed that he should have a public funeral, in order that it might have a pretext for coercing the public. All Bonapartist as he was, the author of 'Le Roi d'Yvetôt' was to be feared even in his coffin.

M. Perrotin, his publisher, was named also his executor, and as such became possessed of the MSS. of all the songs and of an autobiography. The songs were published shortly after the poet's death, and were reviewed by us immediately on their appearance. The autobiography was published a few weeks since, but having so lately noticed the songs at some length, we reserved our notice of the Memoir till the promised English translation should have appeared. It now lies before us, together with the original, and we are sorry to say that it is anything but satisfactory. It is a humiliating fact that a large class of readers are dependent upon translations for their knowledge of French literature, otherwise why are French books of general interest translated? Every Englishman ought to be able to read French as well as English; but since a large number of Englishmen cannot, the easy task of translating for them ought to be well performed. We shall just give a few specimens of the manner in which one of the most sparkling and idiomatic books in the French language has been rendered into English. At page 13 we have the translator limiting the range of a sarcasm by a very senseless addition. Béranger says that, having had a cross given him at school for good conduct, it was unjustly taken from him for a supposed theft of an apple, and he slyly adds: *Je ne sais si c'est à cette scène, qui me coûtait bien des larmes, que depuis j'ai dû mon aversion pour les pommes et mon peu de goût pour les croix.* This sparkling epigram is most ingeniously transformed into an awkward statement of a matter of fact. "I cannot say whether or not it is to this scene, which cost me many tears, that I must attribute my aversion, since that period, to apples, and the slight estimation in which I hold crosses as emblems of merit." The reader will observe that the words in italics are an interpolation. That Béranger meant to include the crosses used as orders of merit in the word *croix*, we have no doubt; but that he intended to confine it to that meaning we cannot believe.

But the translation is in prose—and *verse*. We quite admit that it would be difficult indeed, if not impossible, to render into flowing and easy English the delicate points and the idiomatic diction of Béranger's songs; but a translator ought at least to know the meaning of the words of the original. Here is a verse of a song written for a meeting of a convivial society who called themselves *Le Couvent des Sans-Soucis*:—

"Frères, j'ai vu le diable,  
Il a peau fine, œil doux,  
Teint frais, gorge impayable,  
Bouche à nous damner tous," &c.

## Translation.

"Brothers, the devil himself I saw,  
With soft skin and charming colour,  
Fine eyes, and a big insatiable maw,  
Mouth to drown us all in delour."

*Gorge impayable*, a big insatiable maw! Why, *gorge impayable* means a matchless neck! And then the idea of the devil, of whom Béranger here speaks, having "a big

insatiable maw!" and a "mouth to drown us all in delour"!

How the following excellent *mot* is marred in the telling! Béranger was quizzing Made-moiselle Bourgoin, the actress, on her violent royalism in 1815. She replied, "I was living at that time with a royalist, and such as we, you know, are always of the opinion of our lovers. Louis XVIII. was desirous of seeing me in order to congratulate me on my devotion and courage; that had turned my head. I am not therefore so much to blame. But what must we think of those Bourbons who attached importance to the opinion of such a giddy (*décousue*) girl as I was." Here the translator, at least, shows a becoming diffidence by inserting the original word; but even so, to translate *décousue* giddy, is something marvellous, and renders Béranger's comment—"the crudity of the word increases its aptness"—very inapt. We might point out childish blunders and carelessness in every page—such, for instance, as translating *contre-poison* counter-poison, instead of antidote; but enough has been said on this subject. We are sorry to utter a word of blame that might injure one of that ill-paid and laborious class of literary persons who translate from the continental languages; but we should not be doing our duty by the public if we did not warn them against imagining that they can form any idea of 'Ma Biographie' from this translation.

From the ungrateful task of finding fault with the translation, we gladly turn to 'Ma Biographie' itself. Talleyrand said that language was invented to conceal our thoughts; to judge from 'Ma Biographie,' the object of auto-biographies is to conceal the writer's life. Béranger wishes evidently to present to posterity a fancy portrait of himself, as a man

"in se  
Totus teres atque rotundus"—

a political and moral philosopher who, by means of the song, a new instrument which he has invented and sharpened for himself, has been able to pull down and to set up dynasties and to remodel society. But all that relates to the details of the operation—his intercourse with public men, his private life among his friends, the arrangements of his *ménage*—is enveloped in gross darkness. His early life is indeed described with sufficient minuteness. His father was book-keeper to a grocer in Paris, and used to see a Made-moiselle Champy—a name which, by the way, signifies a foundling—tripping past his master's shop on her avocations as *modiste*, &c. The susceptible book-keeper was taken by her smart appearance and married her, but without any idea of depriving the public of her services. In the house of Champy the father, in the Rue de Montorgueil, on August 19, 1780, the poet was born, and was shortly sent out to nurse in the neighbourhood of Auxerre, where he remained till he was nearly four years old, before either of his respectable parents made any inquiry about him. Here he was fed, after the good custom of Burgundy, on bread soaked in wine; and when taken back to his grandfather's house, the words which first met his ears were those of Voltaire and Raynal, whom the tailor, his grandfather, used to read aloud. His worthy mother did not trouble herself much about him. She was now living apart both from her husband and her own family, and her little son sometimes spent a week with her, on which occasions she used to take him with her on her expeditions to the theatres



on the Boulevards, to the public balls in the casinos, and to parties of pleasure in the country. "I listened much and I spoke little," says Béranger; "I learned a good many things, but I did not learn to read." We may as well dismiss this good lady at once. Her son tells us, euphemistically, that "her imprudences" put an end to her life before she was thirty-seven. We shall not stop to inquire in what line her "imprudences" lay. This early education seems to us both adequately to account for the poet's moral and social philosophy, and to render his opinions on such subjects absolutely worthless. With many good and estimable qualities, there is, in his character as in his poetry, a solid foundation of coarseness, which appears through all his sentiment. In every relation of life, as a son, as a lover, as a friend, we look in vain for anything like refinement. He can expose the follies of his father and the vices of his mother to the world without a blush for them or for himself. He could, indeed, write songs as no man perhaps ever wrote them; he could be generous and disinterested; but he could not be a gentleman in the highest sense of the word. He observes, "Buffon a dit que les garçons tiennent de leur mère. Jamais enfant n'a moins ressemblé que moi à la sienne au moral comme au physique." We beg to differ with the poet. Spite of all his genius, Béranger, in his life and in his writings, vindicated his title to the *moral*, at least, of the Palais Royal *grisette*, the frequenter of the balls and theatres of the boulevards. 'Ma Grand-mère,' 'La Bacchante,' 'Lisette,' and, indeed, almost all the songs in which women are introduced, are sprung from the dregs of the *demi-monde*.

This unhappy parentage may explain the heartless cynicism of Béranger's manner when speaking of women. He never had a home; of his mother he could have no recollection, but in connexion with scenes against which even he revolted. Therefore, under the mask of reason and freedom from passion, he repudiates the ties which unite individuals of different sexes for longer than they may have an inclination to live together. "Perhaps," he says, "I have never known what our writers of romance, ancient and modern, call love; for I have never regarded woman in the light of a wife or a mistress, which is, indeed, too often only to make her a slave or a tyrant; I have seen in her only a friend given us by God. The tender esteem with which this sex has always, from my youth up, inspired me, has never ceased to be the source of my sweetest consolations. Thus have I triumphed over a tendency to fits of gloom, the returns of which became gradually less and less frequent, thanks to women and poetry."

When he was nine years old his father, whom he had seen only once or twice, returned to Paris, and sent him to a school in the Faubourg St. Antoine. Here he was not even taught to read, and he says that the only lesson he received there was seeing the Bastille taken. Nevertheless, he had somehow or other learned to read, and had already perused the *Henriade*, with notes, and a translation of the *Jerusalem*, by Mirabaud, books which had been presented to him by an uncle, a tailor, who wished to give him a taste for reading.

But Béranger seems never to have been a child. Something of this is due to his natural temperament, no doubt; but he had been

brought up by old people, and had had no playfellows at home. He had also early been initiated in the worst scenes of Paris life. His reminiscences of school, therefore, do not relate to the sports of boys, but speak of thoughtful hours spent in listening to a schoolfellow, the son of Grammont, the actor, declaiming the part of *Joas* which he had played; of long and admiring looks at Favart, the founder of the Opéra Comique, who used to come to the school to see his grandson; of medals received for good conduct, which was the result of reserve and timidity, rather than nascent virtue, and of suffering undergone at the hands of the little tyrants of the playground.

His father was soon tired of paying for his schooling, and Béranger was sent to live with an aunt who kept a little inn in Peronne, a town of Picardie. In the inn of *L'Épée Royale* he received a better education than in the school in the Faubourg St. Antoine, and he never forgot the kindness of the poor hostess who had given him an asylum when father and mother seemed to abandon him. From her he learned to read aloud, for before he had known how to read by sight only. The books which composed her library were Fénelon, Racine, and Voltaire. This good woman also endeavoured to instruct him in religion, and he made his first communion in due form, and occasionally assisted the priest at mass; but he had probably understood Voltaire better than his teachers, and he early showed symptoms of small respect for sacred things.

We can trace all the leading points of Béranger's opinions and sentiments to his early education. Next to his idolatry of Napoleon, the strongest passion of his nature seems to have been hatred of the English. Of this period of his life he says:—"Into what sorrowful anxiety were my aunt and I thrown by the invasion of the allied armies, of which the advanced posts had passed Cambrai! In the evening, seated at the door of the inn, we used to listen to the guns of the English and Austrians, who were besieging Valenciennes, sixteen leagues distant from Peronne. Hatred of the foreigner every day took firmer possession of me. With what joy, too, did I hear the victories of the Republic proclaimed! When the guns announced the recapture of Toulon I was on the rampart, and at every report my heart beat with so much violence that I was obliged to sit down upon the grass to recover my breath." Here we can trace the germ of his idolatrous worship of the great military despot, of his Anglophobia, and of his ill-concealed dislike of every statesman who preferred civil liberty to military glory.

His good aunt, meanwhile, began to think that he was made for better things than to wait at table with a napkin under his arm. She therefore bound him apprentice to a jeweller, who only taught him to work a little in copper. From thence he passed into the school of a notary, a *juge de paix*, and a republican crazed by reading Rousseau, who amused himself with making boys 'play at republic.' They elected judges, mayors, and the other officers of a municipal government. They had a standing army too, armed with pikes and swords, and an ordnance corps, with a piece of artillery. At the 'club,' Béranger often presided, and elicited universal admiration by the gravity of his demeanour, and the enthusiasm of his speeches. Here it was, he says, that he acquired a taste for singing. In France song is the expression of the popular feelings on politics, and during the

revolution all the world sung, and among the rest M. de Bellenglise's scholars. Still, as he goes through life, we see the future *chansonnier* picking up, bit by bit, the materials of his eventual triumphs. The taste for, and appreciation of the capabilities of the song was the best thing he learned from M. de Bellenglise; and yet we find him, a man generally of good common sense, actually approving of the absurd whims of this pedantic Utopian.

On leaving M. de Bellenglise's establishment Béranger became a printer. His father now came to reclaim him. This man was a zealous royalist, and the scene between him and his sister, the keeper of the inn and Béranger's second mother, who was as zealous a republican, is as good as anything in *Le Bourgeois Gentilhomme*. The elder De Béranger believed himself to be of a noble family, and tells his sister that he hopes to see his son a page of honour to the King, when the royal family returns. "You are mad, Béranger," replies the good woman. "If we should ever be so unhappy as to see that family again, men who have armed all Europe against France, do you think that you would get a look even from the least of the princes?" "I shall certainly prove my nobility." "Come! you are again at your old nonsense! You know well enough that you were born in a village inn, and that our good mother had been a servant girl, though she had none the less good sense for that. The worthy woman, it is true, used to confess that you and your father must have had noble blood in your veins. 'My husband,' she would say, 'never did a stroke of work with his ten fingers, and got drunk on the wine of his inn, like a good country gentleman. As for my son, he can no more live without debts than a noble lord.'" "Sister, all your old stories shall not prevent my son, the head of the family after me, from being page of honour to his Majesty." "Your son would never be a footman." "What do you call a footman?" "A king's page!" "It is an honour sought after by the noblest families." "Ah, that reassures me on his account." "Sister, I swear to you, that when the Bourbons return, I will present my son to them." "Take care that he does not sing the *Marseillaise* to them."

With his royalist father, young Béranger returned to Paris, where they both became stock-brokers, or bankers, or speculators in *assignats*. In this business they were eminently successful for a while, chiefly owing to the cleverness of the son. And now for the first time Béranger tasted of the sweets of affluence. His father was called the Banker of the Royalists, and in this capacity became connected with M. de Bourmont, whose steward he had originally been; with a strange M. de Carterie, who held Louis XVI. and his brothers to be all bastards, while the rightful heir to the throne was a M. de Vernon, a descendant of the Man in the Iron Mask; and with various leaders of that desperate and misguided party.

In 1798, the house of Béranger failed, and the son, now eighteen, was reduced to the utmost distress. The only resource open to him and his father was to set up a reading-room. It was during this period that the revolution of the 18th Brumaire took place, and Béranger's comment on the conduct of his hero forms the key to his political creed, which was, in fact, very simple. "If I am asked," he says, "how, with my previous opinions, I was not shocked by the violation

the  
he  
an-  
ials  
and  
ong  
de  
uan  
ap-  
tic

ent  
ow  
ous  
his  
er's  
ub-  
ois  
be-  
nd  
a a  
yal  
r,"  
ver  
in,  
nst  
a  
"I  
ie!  
ou  
a  
ad  
he  
un,  
ur  
ur  
er  
nd  
od  
an  
,"  
ent  
ie,  
,"  
,"  
l."  
r's  
he  
on  
at  
y  
ot

er  
ne  
in  
ni-  
to  
ne  
of  
er  
ne  
se  
ge  
is  
ul  
a  
;  
e

d  
e  
o  
y-  
e  
e,  
of  
l,  
n  
is  
n





of the constitution on the 18th Brumaire, I answer simply that in me patriotism has always been above political doctrines." This in plain English means that Béranger had no objection to a despotism, provided it is accompanied by military glory and foreign conquest—a very vulgar political creed—the creed of the pot-house and the guard-room—and one which, if carried out, would plunge the world into barbarism. No purely military nation can long maintain a system of foreign conquest. Happily war exhausts itself, and the sinews of war must be supplied by that commerce, the interests of which require peace. But the very vulgarity of Béranger's political creed contributed to his popularity. It suited the multitude, who could understand that Napoleon was a great man, because he conquered Austria and Italy, and carried their wealth to Paris, but could not understand the meaning or the value of representative institutions, or a free press, or free trade, nor value those statesmen whose triumphs were confined to promoting the material prosperity and not the military glory of France. At this period Béranger inhabited a lodging on the sixth floor on the Boulevard St. Martin, and the life which he now led—a life of comparative ease—for if he had little, his wants were few, and his ambition not great—inspired the *Roger Bon Temps*, *Le Petit Homme Gris*, *Les Gueux*, and other songs of the same class, which dwell on the happiness of those who are free alike from the artificial wants and responsibilities of society. But to the difficulty of obtaining bread and cheese without any regular employment, was added the fear of the conscription. He was now four-and-twenty, and had nothing to do, and when his gold watch and other relics of his short prosperity had gone to the Mont de Piété, and starvation seemed imminent, as a last resource he thought of writing to M. Lucien Bonaparte. "My wardrobe," he says, consisted of three old shirts, which a loving hand laboured to mend; of a thin frock coat, all threadbare; of a pair of pantaloons with a hole in the knee; and of a pair of boots which filled me with despair; for every morning when I cleaned them I always discovered some new wound. I had just thrown into the post four or five hundred verses in a letter to M. Lucien, disclosing to no one this experiment made after so many other experiments had failed. Two days having passed without an answer, one evening, the best friend I have ever had, the excellent Judith with whom I am ending my life, amuses herself telling my fortune on the cards, and foretells a letter which is to overwhelm me with joy. Notwithstanding my small faith in the science of Mademoiselle Lenormand, I experience in this prophecy a beginning of the happiness which Judith promises me. Poverty is superstitious. I return into my little room, go to sleep, and dream of the postman. But when I awake, farewell to my pleasing illusions. The boots with holes in them again meet my eyes, and the grandson of the tailor must darn his old pair of pantaloons. With needle in hand I was meditating some very misanthropic rhymes, such as I was just then in the habit of making, when the gate-porter enters out of breath, and places in my hands a letter in an unknown handwriting. Rhyme, needle, pantaloons, all are thrown aside. In my agitation I dare not unseal the missive. Finally, I open it with trembling hands; the Senator Lucien Bonaparte has read my verses, and desires

to see me! Let young poets in my position imagine my joy, and describe it if they can. It was not fortune that first rose before my imagination, but fame. My eyes overflowed with tears, and I returned thanks to God, whom I have never forgotten in my moments of prosperity.

There is much to challenge remark in this picturesque description of a curious scene. Who was this Judith who mended the young poet's shirts and told him his fortune? We hear nothing more of her. Yet this was the woman who was, in fact, in all but the name, Béranger's wife—who lived with him from the time that he was nineteen till death parted them, after fifty-six years of uninterrupted affection—who consoled and supported him in his necessitous youth, and cheered his declining age by her presence and her cares. What are we to think of a biography of Béranger which tells us nothing of Judith Frère?

The pieces which he had sent to M. Lucien were the *Rétablissement du Culte*, and *Le Déluge*. These Béranger calls "two weak dithyrambic poems;" but the Emperor's brother was so well pleased with them, that he insisted on Béranger's taking for his own use the salary of 1000 francs which he (M. Lucien) received as a member of the Academy. Béranger had not yet, however, discovered his proper walk. He tried in turn the drama, the epic, the pastoral, producing, from time to time, songs which were sung with great applause in the social circles at Peronne, to which town he made frequent visits to see his aunt, the hostess of the inn. None of his songs were printed. The *Sénateur*, the *Petit Homme Gris*, the *Gueux*, and above all the *Roi d'Yvetôt*, had, however, in 1813, been handed about in the salons of Paris, and excited so much attention, that the members of the celebrated club called the *Caveau*, were anxious to enrol him among them. Here he found himself at once in the midst of the *beaux esprits* of the capital, and they expressed their astonishment that he had never published gems of song which surpassed their happiest efforts; but it was not till the return of Louis XVIII., in 1815, that his first volume of poems was published. Perhaps it required the hatred which he bore to the Bourbons to draw him into the arena; perhaps, too, he felt that it was only under the old "despotism" that it was safe to write political songs. Even to offer such mild advice as that implied in the *Roi d'Yvetôt*, was considered a piece of hazardous audacity under the Empire.

From this time forward till the Revolution of 1830, the Bourbons, the clergy of the established church, the English—every party and every institution, in short, which had any connexion with the hated dynasty, was attacked with unremitting acrimony in those songs of exquisite point which have placed Béranger at the head of the *chansonniers* of all times and countries. With the restoration of the Bourbons Béranger's poetical career began, and with their fall it ended. His mission was not to build up, but to pull down and to destroy. In 1831 he ceased to publish, and the poetic work of the last twenty years of his life is contained in the thin volume, more Napoleonic than ever, which has just appeared. Twice he was imprisoned and fined, and each time his punishment only increased the odium against the government, and his own fame. For the fifteen years of the Restoration the princes of the

House of Bourbon had ballads made on them all, and sung to filthy tunes. Even in our phlegmatic England, George III. could scarcely withstand the ridicule and ribaldry of Peter Pindar; what could poor Louis XVIII. and Charles X. do, in song-loving and excitable France, against the trenchant wit of Béranger?

At this point 'Ma Biographie' ceases to be a biography at all, and becomes a series of very discreet political sketches. The most interesting portion is the description of the entry of the allied sovereigns into Paris; but of his own private life and pursuits, of his intercourse with Lamartine, Chateaubriand, Thiers, Lamennais, Lafitte, and others eminent in literature and politics, of the part he took in the Revolution of 1830, we hear nothing. Does 'Ma Biographie' then teach us nothing respecting the inimitable *chansonnier*? Yes; much. It discloses his real political principles as much by what it omits to say as by what it says. Patriotism, that is to say, the military glory of France, he declares to be the ruling principle of his politics; freedom, civil and religious liberty, held a secondary place. He hated the Bourbons, not because they were kings or despots, but because they compromised the glory of France; Napoleon he worshipped, because Napoleon was the instrument of her military triumphs. Many persons would conclude from his songs that he was an atheist; on the contrary, there are many indications that his mind was a religious one. He had too much imagination to be a positivist. But he attacked religion with a coarseness and audacity which excite disgust in us, simply because religion was generally on the side of the hated Bourbons. For the *doctrinaires*, for those who opposed the despotism of the empire, and sought to establish constitutional liberty, he has not a word of commendation. His politics, in fact, began, continued, and ended, in Bonapartism, under a thin disguise of zeal for the republic. Within these limits Béranger may be considered as a politician of keen common sense. He could go straight to the point which he had set before him. But to one who places the military adventurers of the empire above the statesmen of the monarchy, Ney and Murat above Decazes and Guizot, the despotism of war above the constitutional freedom of peace, we cannot accord even the title of a true patriot, much less of a far-seeing politician.

As a writer of songs Béranger is perhaps unrivalled. Burns cannot be said to come up to him on the whole, though he infinitely surpasses him in tenderness and refinement of feeling. Béranger's superiority is partly owing to the fact that he wrote his songs to be sung. No English song-writer has this advantage, for we are not a singing people; the French, on the contrary, sing about everything. Another element in his success was that his songs were almost all written for a purpose. "C'est l'utilité," he observes, "qui sanctifie l'art," he might have added, qui inspire l'art. No man ever produced a great work of art in any of its branches, who set before him merely a vague aspiration after abstract beauty. He must have a definite object, a utility in view. A real and active love, hatred, or faith, is the only stimulus strong enough to bring out the artistic powers. Béranger had all. He loved France, he hated her enemies and the Bourbons, he believed in Napoleon. A third element of success is no

doubt the deep sense of responsibility under which he worked. He respected his public; he would not offer them anything till he had made it perfect of its kind. A single song occupied him for months; and hence the exquisite polish, the ease, the concentration, the strength, which perfectly satisfy the mind, and leave it nothing to desire. His great defect lies in his want of heart. In satire he is unapproachable, and he has abundance of sentiment; but his songs as a whole reflect a mind hard and cold as ice.

The frontispiece of this volume is a sketch of Béranger, and it certainly justifies his description of himself as *laid, chétif*. He stands in the attitude of meditation, the eyes fixed on the ground. His forehead is square, and his bald head rises to a great height over the ears. A frowning brow, a very prominent aquiline nose, a dilated nostril, a short curled upper lip, and a mouth depressed at the corners, give his face a somewhat sinister expression of severity and sarcasm; while the diminutive figure, the short arms, with the hands thrust into the pockets of his trousers, and the long loose *redingote* of a protestant minister which hangs from his shoulders, make up a *tout ensemble* which is quite sufficient to overthrow the authenticity of his worthy father's claims to gentle blood.

*Merope: a Tragedy.* By Matthew Arnold.  
Longman and Co.

MR. ARNOLD can write nothing which will not merit perusal; but his many admirers, we feel assured, would rather have seen his fine powers directed to the problem of what form of tragic drama will best apply to the incidents of modern life, than employed in embodying a Grecian story in a form which grew out of the necessities of the Grecian stage, and to which it is not in the nature of things that modern art should return. Mr. Arnold states his motive in writing this tragedy to have been a desire to convey to those who have no acquaintance with the masterpieces of Greek tragic art in the original, something like an adequate impression of what a Greek drama is in the concentration of its interest, and the perfection of its form. This he conceived he could not accomplish so well by a translation of any of the great works of Æschylus or Sophocles, as by an original work constructed on the basis of an actual Hellenic legend in the form which these poets would have adopted. In this view Mr. Arnold, it seems to us, was mistaken. Granting that a translation must of necessity be, for the reasons which he has ably stated, if not in some measure a distortion, at the best only a faint reflex of the original, still, in a good translation, the reader would see precisely how the Greek poet looked at the story he had to deal with, how he set to work to move his audience by it, and how the national modes of thinking and feeling found expression in his verse. The more subtle graces of language, the nice balance of rhythmical cadence, the glow which is to be found only when the idea and the words are of simultaneous birth, might be lost; but the main and essential features would certainly have been reflected by a translator of Mr. Arnold's power. At all events, the unscholarly would have had a genuine Greek drama before them, from which they could have estimated, to some extent, the principles upon which the masterpieces of its class were constructed. In place of

this, with what does Mr. Arnold furnish them? With no more than an Englishman's idea of how a Greek would have dealt with a national story! His work is neither, in matter nor form, a thing of spontaneous natural growth. For the scholar, no doubt, it has an interest as a clever imitation. But, for the unscholarly, for whom Mr. Arnold professes to have written, this charm is entirely wanting, because they are without the means of contrast. To them, moreover, the play must necessarily be unattractive, because, according to modern conceptions of what a drama should be, as a picture of human suffering and passion, the treatment is frigid, and the form meagre.

The day is gone by for renewing the battles of the classical and romantic schools. The forms of the Greek drama are utterly dead. The principle, indeed, which lies at the root of all its finest examples, namely, a great central interest, interpenetrated by profound passion, and harmonized into beauty by the development, in choice, pregnant, and musical language, of some great moral principle encircling and reconciling the troubled events of mortal life—this principle is equally present in all the great works of the modern tragic drama. But we demand, and our stage allows scope for—which the Greek stage did not—a greater complication of interest, a more articulate and minute development of passion and emotion, a more varied collision of character, and a fuller evolution of incident. A true dramatist will at the right places be as compact and close in his composition as Sophocles himself, and equally careful not to weaken, by minor distractions or by the crowding of his characters, the concentration of interest upon the main action and actors. But why should he narrow himself to the scanty resources which were at the command of Sophocles, when the capabilities of the modern stage and the sympathies of a modern audience afford so much ampler scope for producing a grand and broad picture of human life? Who will say that Æschylus or Sophocles, were they now alive, would dream of an act so suicidal? Of what value, then, can any dramatic work be, which, in the present day, is deliberately constructed upon an obsolete model?

But the objection goes further. Why should a man of Mr. Arnold's mark expend his powers upon such a subject as this of 'Merope'? If a man writes a drama, he may be presumed to write it with a view to stimulating the imagination, and moving the emotions of his readers. His drama is no drama at all if it cannot produce these results, when put into action upon the stage. Now what audience of educated English men and women would endure such a drama as this of Mr. Arnold's, however ably performed? Think of the yawns which passages like the following must produce!

"On such a hunting-journey, three morns since,  
With beaters, hounds, and huntsmen, he and I  
Set forth from Tegea, the royal town,  
The prince at start seem'd sad, but his regard  
Clear'd with blithe travel and the morning air.  
We rood from Tegea, whence the woods of oaks,  
Past Arno spring, where Rhea gave the babe  
Poseidon to the shepherd-boys to hide  
From Saturn's search among the new-year'd lambs,  
To Mantinea, with its unbar'd walls;  
Thence, by the Sea-God's Sanctuary, and the tomb  
Whither from wintry Menalus were brought  
The bones of Arcas, whence our race is nam'd,  
On, to the marshy Orchomenian plain,  
And the Stone Coffins;—then, by Caphyræ Cliffs,  
To Phœneus with its craggy citadel.  
There, with the chief of that hill-town, we lodg'd  
One night; and the next day, at dawn, far'd on  
By the Three Fountains and the Adder's Hill  
To the Stympalian Lake, our journey's end,  
To draw the coverts on Cylene's side."

This is very Greek, but he is a sorry craftsman indeed who cannot manage in these days to inform his audience of the incidents on which the action of his piece turns, without recourse to such dreary narrative.

Maffei, Voltaire, and Alfieri, have all treated the story of *Merope*, and their dramas have fallen into the oblivion which has submerged many better things. The story is not a bad one for treatment in the classical manner. Cresphontes, King of Messenia, is murdered, with two of his sons, by Polyphontes, who succeeds him. Æpytus, a third son, is saved and brought up by his mother Merope's father. Arriving at manhood, he returns in disguise to the court of Polyphontes, giving out that Æpytus has been slain. Polyphontes, believing his tale, entertains him hospitably, while Merope, whom Polyphontes has for years importuned to become his queen, is led from circumstances to conclude that the youth who reports the tale is himself the murderer of her son. She steals upon him as he lies asleep, and is on the point of killing him, when her hand is arrested by the entrance of an old man, who had been the channel of communication between mother and son. A recognition ensues. Æpytus rallies his friends, and while Polyphontes is engaged in celebrating a sacrifice, kills him at the altar, and regains his father's sovereignty. It is apparent that the recognition of the son by the mother at the moment her hand is raised to slay him is the one great dramatic point in the piece. Indeed it is the only situation of any interest. The rest is heavy talk. And nothing can show more clearly how much the genius of Mr. Arnold was fettered in dealing with it by the self-assumed restrictions of his classic model, than the tame and halting way in which he has treated the scene:—

"Merope. He sleeps—sleeps calm—O ye all-seeing Gods!  
Thus peacefully do ye let sinners sleep,  
While troubled innocents toss, and lie awake?  
What sweeter sleep than this could I desire  
For thee, my child, if thou wert yet alive?  
How often have I dream'd of thee like this,  
With thy soil'd hunting-coat, and sandals torn,  
Asleep in the Arcadian glens at noon.  
Thy head droop'd softly, and the golden curls  
Clustering o'er thy white forehead, like a girl's;  
The short proud lip showing thy race, thy cheeks  
Brown'd with thin open-air, free, hunter's life.  
Ah me! . . .  
And where dost thou sleep now, my innocent boy?—  
In some dark fir-tree's shadow, amid rocks  
Untrodden, on Cylene's desolate side;  
Where travellers never pass, where only come  
Wild beasts, and vultures sailing overhead.  
There, there thou liest now, my hapless child!  
Stretch'd among briars and stones, the slow, black gore  
Oozing through thy soak'd hunting-shirt, with limbs  
Yet stark from the death-struggle, tight-clench'd hands,  
And eyeballs staring for revenge in vain.  
Ah miserable! . . .  
And thou, thou fair-skinn'd Serpent! thou art laid  
In a rich chamber, on a happy bed,  
In a king's house, thy victim's heritage;  
And drink'st untroubled slumber, to sleep off  
The toils of thy foul service, till thou wake  
Lefresh'd, and claim thy master's thanks and gold.—  
Wake up in hell from thine unhallow'd sleep,  
Thou smiling Fiend, and claim thy garden there!  
Wake amid gloom, and howling, and the noise  
Of sinners' pinion on the torturing wheel,  
And the stanch Furies' never-silent scourge.  
And bid the chief-tormentors there provide  
For a grand culprit shortly coming down.  
Go thou the first, and usher in thy lord!  
A more just stroke than that thou gav'st my son,  
Take—

[Merope advances towards the sleeping Æpytus, with the axe uplifted. At the same moment Arcas returns.

Arcas (to the Chorus). Not with him to council did the King

Carry his messenger, but left him here.

[Sees Merope and Æpytus.

O Gods! . . .

Merope. Foolish old man, thou spoil'st my blow!

Arcas. What do I see?

Merope. A murderer at death's door.

Therefore no words!

Arcas. A murderer? . . .

fts-  
nese.  
ents.  
ith-

ated  
ave  
ged  
bad  
ner.  
red,  
who  
ved  
pe's  
s in  
ving  
ates,  
bly,  
for  
led  
the  
the  
him  
ling  
en-  
the  
ther  
tytus  
es is  
m at  
nty.  
e son  
d is  
natic  
only  
eavy  
early  
was  
umed  
the  
eated

Gods!

rore  
ads,

with the  
urns.  
did the

Epytus.

r!

or.





*Merope.* And a captive  
To the dear next-of-kin of him he murder'd.  
Stand, and let vengeance pass!

*Arcas.* Hold, O Queen, hold!  
Thou know'st not whom thou strik'st. . . .  
*Merope.* I know his crime.  
*Arcas.* Unhappy one! thou strik'st—  
*Merope.* A most just blow.  
*Arcas.* No, by the Gods, thou slay'st—  
*Merope.* Stand off!  
*Arcas.* Thy son!  
*Merope.* Ah! . . . [She lets the axe drop, and falls insensible.

*Epytus (awaking).* Who are these? What shrill, ear-piercing scream  
Wakes me thus kindly from the perilous sleep  
Where with fatigue and youth had bound mine eyes,  
Even in the deadly place of my foe?—  
*Arcas!* Thou here?

*Arcas (embracing him).* O my dear master! O  
My child, my charge below'd, welcome to life!  
As dead we held thee, mourn'd for thee as dead.  
*Epytus.* In word I died, that I in deed might live.  
But who are these?

*Arcas.* Messenian maidens, friends.  
*Epytus.* And, Arcas!—but I tremble!  
*Arcas.* Boldly ask.  
*Epytus.* That black-rob'd, swooning figure? . . .  
*Arcas.* *Merope.*  
*Epytus.* O mother! mother!  
*Merope.* Who upbraids me? Ah! . . . [Seeing the axe.

*Epytus.* Upbraids thee? no one.  
*Merope.* Thou dost well: but take . . .  
*Epytus.* What wav'st thou off?  
*Merope.* That murderous axe away!  
*Epytus.* Thy son is here.  
*Merope.* One said so, sure, but now.  
*Epytus.* Here, here thou hast him!  
*Merope.* Slaughter'd by this hand! . . .  
*Epytus.* No, by the Gods, alive and like to live!  
*Merope.* What, thou?—I dream—  
*Epytus.* May'st thou dream ever so!  
*Merope (advancing towards him).* My child? unhurt? . . .  
*Epytus.* Only by over joy.  
*Merope.* Art thou, then, come!  
*Epytus.* Never to part again!  
[They fall into one another's arms. Then *MEROPE* holding *Epytus* by the hand, turns to *THE CHORUS*.]

*Merope.* O kind Messenian maidens, O my friends,  
Bear witness, see, mark well, on what a head  
My first stroke of revenge had nearly fallen!  
*The Chorus.* We see, dear mistress: and we say, the Gods.  
As hitherto they kept him, keep him now.

*Merope.* O my son!  
I have, I have thee . . . the years  
Fly back, my child! and thou seem'st  
Ne'er to have gone from these eyes,  
Never been torn from this breast.

*Epytus.* Mother, my heart runs over: but the time  
Presses me, chides me, will not let me weep.  
*Merope.* Fearest thou now?  
*Epytus.* I fear not, but I think on my design.  
*Merope.* At the undried fount of this breast, . . .  
A babe, thou smilest again.  
Thy brothers play at my feet,  
Early-slain innocents! near,  
Thy kind-speaking father stands.

*Epytus.* Remember, to revenge his death I come!  
*Merope.* Ah . . . revenge!  
That word! it kills me! I see  
Once more roll back on my house,  
Never to ebb, the accents'd  
All-flooding ocean of blood.

*Epytus.* Mother, sometimes the justice of the Gods  
Appoints the way to peace through shedding blood.  
*Merope.* Sorrowful peace!  
*Epytus.* And yet the only peace to us allow'd.

*Merope.* From the first-wrought vengeance is born  
A long succession of crimes.  
Fresh blood flows, calling for blood:  
Fathers, sons, grandsons, are all  
One death-dealing vengeful train."

Mr. Arnold could probably quote the example of one or other of the great triad of Greek dramatists for every turn of this scene. The interruptions are adjusted *secundum artem*, *Merope's* appeal to the chorus, and their commonplace rejoinder, are in the true classical manner, the platitudes of mother and son have all their parallels in antiquity. But what are they all worth beside the few short broken sentences of affection and joys almost too deep for words, in parent and child, and of fixed resolve in the son to strike down the usurping king, even as he had struck down his murdered father, with which the instincts of a modern audience would tell them, and tell them truly, that such a situation should be treated?

We must regard this tragedy of Mr. Arnold's as a failure—a failure which has followed as a just retribution on a misapplication of his powers. If he, and such as he,

will deliberately go back from the life of our own times and of the centuries with which it is akin, with all their thousand themes—

"Sad, high, and working full of state and woe," to subjects alien from modern sympathies and of exploded interest, it is not strange that, instead of being lighted up by the inspiration of the poet, their pages should be frosted with the cold pedantries of the scholar. "The Athenians," says Mr. Arnold, "finer Phrynicius for representing to them their own sufferings: there are critics who would fine us for representing to them anything else." A neatly turned point, but, like most such, involving a distortion of fact. A drama, to be good for anything, must reflect, not the manners indeed, but the inner life of the time in which it appears—what men are thinking, believing, suffering, acting. But it is not requisite that this should be shown through vulgar forms, or commonplace incidents, as Mr. Arnold seems to imply. Place your story where you please, elevate your characters as you may, but let them speak to men's hearts—show forth the heroism that is possible in our actual life, the conflicts of passion, and the trials of circumstance which all men feel may be their own. This at least the critics, to whom Mr. Arnold is opposed, demand, and to do this would, we heartily think, be a task more worthy of his genius than the construction of bloodless counterfeits of antique models.

#### *The Student's Manual of Geology.* By J. Beete Jukes, M.A., F.R.S.

It is easy enough to pick up a smattering of geology; it is difficult to master the science. Mr. Jukes tells us why, and adds another useful 'Manual' to the many elementary books written for the student's help. This Manual is stated in the preface to be a separate form of the article 'Mineralogical Science,' in the 'Encyclopædia Britannica.' Treating of the comprehensive character of geology (in his introduction), the author rightly explains that "it is not so much one science, as the application of all the physical sciences to the examination and description of the structure of the earth, the investigation of the processes concerned in the production of that structure, and the history of their action;" thus including "all the sciences which treat of the constitution and the distribution of the inorganic matter of our globe, as well as those which describe to us the living beings that inhabit it." Thus chemistry and mineralogy, zoology and botany, meteorology and geography, and the science of physics, are not merely adjuncts to geology, but are its component elements. The geologist has laid the foundations of his science on the researches of the physicist in the laws of mechanics, hydrostatics, electricity, &c.—of the chemist in the mineral matter of the earth,—of the geographer in the existing conditions of land and water,—the meteorologist in atmospheric phenomena,—and of the biologist in the animal and vegetable kingdoms.

Some knowledge, then, of these several sciences is absolutely required of the would-be geologist; such a general acquaintance with the laws and properties of animate and inanimate nature as "every well-educated man ought to possess." The application of this general knowledge of physics and natural history to the study of the earth's structure is guided systematically and succinctly in this 'Student's Manual' by the description

and explanation of the special materials and phenomena therein treated of, under three chief heads, viz. 1. Geognosy; 2. Palæontology; 3. Stromatology. The first, forming Part I. of the work, occupies pages 11 to 301; it is divided into "Lithology" and "Petrology;" the former (in five chapters) comprising chemical and crystallographic mineralogy and a description of the composition and origin of rocks; the latter (in three chapters) treating of the structure and origin of strata, their congenital planes of bedding, resultant joints, accidental fissures, superinduced cleavage, and other features, and also of the characters and relations of igneous rocks and their associated phenomena. Part II., or Palæontology, comprises three chapters (pages 302 to 396); one on the classification and distribution of recent animals and plants, and the relation of the existing faunæ to the past; one on fossil animals and plants, being modified abstracts of Pictet's 'Palæontologie' and of a part of Bronn's 'Index Palæontologicus'; and one on the mode of occurrence of fossils, their distribution and importance. Part III., from page 397 to page 565, embraces the "history of the formation of the series of stratified rocks;" a division of the science for which the author proposes the more succinct term "Stromatology." The stratigraphical groups, representing the several great geological periods, are treated of in three chapters.

The introduction to this Manual (p. 1 to p. 10) is a short, but clear and philosophical view of geological science, defining the lines of research followed by the geognost on the one hand, and the palæontologist on the other. The union of geognostical and palæontological knowledge in one person is necessary for the production of a geologist. That the relative proportions of these chief branches of the science in such a union is very variable may be seen in the writings of all geologists, and not least in elementary treatises. As in palæozoic ages, the primordial animals and prototypal monsters are said to have combined in their bodily frames the elements of peculiar structures now distributed among several species and kinds of their smaller, though not less lively and active, successors; so we may find that the earlier masters of the science, the Bucklands, Conybeares, and De la Beches of the heroic ages of geology, were geognosts, palæontologists, and true geologists in themselves. They mapped whole countries, dissected mountains, analyzed minerals, described fossil bones, shells, and plants,—they amassed facts and established theories. But now the once combined faculties are "differentiated;" the geologists of the succeeding generation have been thrown abroad along multitudinous lines of special research;—one as a palæozoologist, another as palæobotanist; one studies mineralogy or crystallography; another is a mining or an agricultural geologist; one is a physical geologist, good at rock structure; another is a surveyor, good at mapping the ground; some confine their researches to volcanos, others to earthquakes, and so on; we have too telescope-geologists who geologize a plain from a mountain-top, or *vice versa*, and microgeologists who know the history of a mountain-range by a morsel of its slate, or the age of a sea-bed from one or two shells of its microscopic animalcules; lastly there are field-geologists and cabinet-geologists,—but these two classes, as such, have lasted from the beginning and will continue.

Mr. Jukes is essentially a field-geologist;

and his knowledge of physical geology is evidently well grounded. Hence the comprehensive and clear character and great value of the chapters on "Petrology" in the Manual before us; and many instances occur therein to show that he reads too the publications of the day, and knows how to bring the researches of others, with proper acknowledgment, into combination with his own.

In his "Lithology" we have, as he informs us, the result of his late and earnest study of chemistry and mineralogy, with a special geological view,—the corrective suggestions and additional information supplied by his friend Dr. Sullivan,—and an abstract of Cotta's "Gesteinlehre;" and a very useful series of chapters, enriched with several tables, the student will find them. For mineralogy, as a special subject, however, the student is referred to the works of Dana, Nicol, and others. Much of what forms the subject-matter of the early chapters of several geological manuals will be found combined, in an illustrative form, with this section of the work under notice.

The "Palæontology" of Mr. Jukes's manual does not offer a seductive aspect to the student. The modified abstract of Pictet's praiseworthy, though very unequal, work on fossil animals, and that of Bronn's catalogue of fossil plants, have cost much labour and fill many pages. To be of much use to the student, however, they should be recast into many tables, showing the grouping and distribution of fossils in the different geological periods. As a supplement to the works of Pictet and Bronn, this Chapter X. will be of use to the working palæontologist. It would have been better in some respects to have given Pictet's classification unmodified, and to have added the special classifications of Owen, Huxley, and Woodward, as collateral information.

The author has certainly taken some pains to point out where Pictet's classification may be advantageously exchanged for that of others. The late monographs of the Palæontographical Society and other recent works ought to have suggested still further improvements.

Without further criticism on this laborious résumé of Continental palæontology, we must protest against the author's flippant observations on some of the results of the researches of good palæontologists, such as A. D'Orbigny, Milne-Edwards, and J. Haime, (two of them, alas! lately taken away from their labours). His avowal of a want of knowledge on the subject accounts for a non-appreciation of the value of the distinctive characters of the several well-named corals alluded to, but is no excuse for illiberality towards these naturalists; on the contrary, it should have been a reason for more careful attention in accrediting their views.

In Chapter XII., the stratified deposits accumulated during the successive geological periods, from the Cambrian upwards, are succinctly and clearly defined; their geographical range and their fossils (after Morris's 'Catalogue of British Fossils') carefully detailed. But the student requires shorter lists of really typical species to be set before him, rather than the comprehensive catalogues of all the characteristic fossils of each group of beds, so carefully abstracted by Mr. Jukes, who has here certainly performed a good work in giving to the public what the author of the 'Catalogue of British Fossils' ought long ago to have published as a supplement to his valuable work. Had it been then

done, corrections and additions would have been made, the want of which much lessen the value of Mr. Jukes's lists, although here and there he has added a few names.

The student must refer to other works for figures of the fossils, and for diagrams of the mutual relations of the fossiliferous strata.

The excellent 'Index to the Fossils,' besides the 'General Index,' is a good feature of the book, and shows the earnest and conscientious endeavour on the author's part to do credit to his work.

That, like other Manuals, this also will supply a want, there is no doubt. As the student is recommended to take up one and another elementary work, for special points of study,—Lyell's Manual, for instance, for well written pages of philosophical geology,—Phillips's Manual for details of the English strata,—and Mantell's Medals for descriptions of fossils,—so he must read Jukes's Manual more especially for its structural geology. The plan of the work is very good. That all the divisions of such a great science as geology, with its wide range of facts and inferences, should be equally treated, its several divisions should, it appears, be heads of separate articles written by the special masters of the subjects, in a universal encyclopædia. In the meantime the student does not lack a choice of teachers and of manuals; and, perhaps, as a really earnest naturalist often gets best through his work by having to hunt up the resources of more than one or two museums and libraries, so the student fares better with a limited variety of text-books and manuals, than if his work wholly consisted in abstracting and digesting one massive monster 'Manual,' too voluminous to be handy, and fit only for the shelf.

Useful as it is to the student, the 'Student's Manual of Geology' will be found in many respects to be even more acceptable to the professors and teachers of the science.

A new and pleasant feature of this work is that most of the too few illustrations of rock structure and stratification are taken from Ireland; a land rich in points of geological interest, and likely to be the field-school of many future geologists.

*The Works of John Webster: with some Account of the Author, and Notes.* By the Rev. Alex. Dyce. A New Edition, revised and corrected. Moxon.

MR. DYCE'S edition of Webster's plays is well known, and all that need be noticed in the present edition, are the features in which it differs from its predecessor. The memoir has received some very slight additions, especially in the form of notes; the text and notes throughout have undergone revision, and in many cases alteration; and *The Thracian Wonder*, which Mr. Dyce formerly considered to be Webster's, he now altogether rejects upon "internal evidence." The most remarkable circumstance connected with this edition is the rebuke it offers to the pride of critics and annotators. Of all our Elizabethan editors, Mr. Dyce is the most exacting of accuracy from others, and the most impatient of the slightest errors or oversights. If anybody else had adopted *The Thracian Wonder* as Webster's, Mr. Dyce would undoubtedly have treated the offender with a kind of literary contumely. Even Mr. Hazlitt—although tempted mainly, we suspect, by the example of Mr. Dyce himself to include it in his edition—does not wholly escape, and

is taunted with having relied upon Winstanley's authority for the authorship, not knowing that Winstanley had derived his information from Phillips, who is not to be trusted. Yet, with both Phillips and Winstanley before him, Mr. Dyce formerly published this very play as having been written by Webster, and gave the sanction of his reputation to a judgment which he now declares to be erroneous, without having any more evidence of any kind before him than he had then. But we do not find that he deals out to himself the same measure of severity he indicates towards Mr. Hazlitt. What would be an unpardonable blunder in another, is in him mere "haste" and "inconsiderateness." All editors may take a lesson from this, and render unto their contemporaries that forbearance which they sometimes stand so much in need of themselves.

As to the question of *The Thracian Wonder* it is by no means settled by Mr. Dyce's expulsion of it from his volume. The ground upon which Mr. Hazlitt is twitted has no bearing whatever upon the matter, although it is made to look in Mr. Dyce's note as if it had. Mr. Hazlitt certainly ought to have known that Winstanley borrowed from Phillips; but as Mr. Dyce rejects the testimony of both, it ought to be perfectly immaterial to him, and is absolutely immaterial in his view of the case, whether Mr. Hazlitt rests on the authority of Phillips or Winstanley. Mr. Dyce, in fact, deprives himself of the right of discussing the question on any such grounds. He refuses to admit any personal testimony, and excludes not only Phillips and Winstanley, but Kirkman, the bookseller, who originally published the play as the joint production of Webster and Rowley. Relying solely on internal evidence, and his own valuation of it, he dismisses the evidence of the bookseller to whom we are indebted for the preservation of the play, and who was himself a contemporary of the poet. To say the least of it, this is a little bold. We think it may be laid down as a safe rule in such cases that we should admit without hesitation such testimony as that of Kirkman, where no sufficient reason can be assigned for doubting its integrity. It is undoubtedly safer than mere conjecture. The only reason Mr. Dyce can assign for not accepting Kirkman as a witness is, that he ascribed a play to Marlowe which it would seem, from historical allusions in it, could not have been written by Marlowe. But we may allow the force of the reasoning in that particular instance, without being called upon, as a fair or inevitable corollary, to reject Kirkman's evidence in every other instance. Even Mr. Dyce himself does not act upon this sweeping principle; for, while he refuses to accept Kirkman's testimony in reference to *The Thracian Wonder*, he admits it in the case of *A Cure for a Cuckold*, with respect to the authorship of which there is no other evidence whatever but Kirkman's title-page, published at the same time with *The Thracian Wonder*. This glaring inconsistency of judgment is not explained by any very marked internal evidence of authorship in the *Cure for a Cuckold*, since all Mr. Dyce can find to say in its favour on that ground is, that there are parts of it in which "Webster's hand may, I think, be traced."

Remembering how plays were compiled and patched and re-modelled in the times of Elizabeth and James, we should be cautious how we decide questions of authorship upon bare internal evidence. Webster's hand might be



disguised even from himself in some of these joint-stock compositions. Even Shakespeare, whose touch we might hope to detect without difficulty, cannot be traced in any of the plays in which he is said to have been united with others, and so, to escape an unsatisfactory controversy, his editors have agreed to ignore his share in all such productions. Webster's mark is not so decisive as to determine his authorship by internal evidence drawn from scraps and passages of a play. He was not always writing *Duchesses of Malfi* and *Malcontents*, and was capable, in common with some of his more distinguished contemporaries, of sometimes writing flatly, dully, and feebly. No dramatist is always at the height of his powers, or in his happiest vein of inspiration. He sometimes, also, becomes involved in an uncongenial or unmanageable subject, and writes carelessly, or absurdly, or perhaps, as frequently happened in the sixteenth and seventeenth centuries, in too great a hurry to be intelligible. *The Thracian Wonder* seems to have been conceived and executed under a pressure of this kind. The plot is confused, the characters wild and extravagant, and the dialogue eccentric, and often incoherent. It is just the kind of play that might have been written off-hand to serve a temporary purpose; and we can even fancy, in reading it, that the rehearsals were kept waiting while the authors were throwing off the scenes at the top of their speed. It has, indeed, little in it of the stupendous power of *The Duchess of Malfi*; but, taking all the probabilities into consideration, we think Mr. Dyce was not justified in excluding it from an edition of Webster's works professing to be complete. If he had no faith in the imputed authorship, and could not find Webster's hand in any part of the piece, he should, at least, have printed it as apocryphal. An editor is bound to include all works which have been previously accepted, unless he can give conclusive proofs against them. Here there is no proof whatever. The fact, whatever weight it may carry in other respects, that Mr. Dyce disbelieves *The Thracian Wonder* to be a play of Webster's, does not prove anything.

The edition in other respects is excellent. If Mr. Dyce is a little arbitrary, it must be granted that he is also careful and conscientious.

*Reminiscences of Travel in Abyssinia.* By A. Vayssières. With a Preface by Alexander Dumas. [*Souvenirs d'un Voyage*, &c.] Brussels: Meline, Caus, and Co.

"If," says Mr. Chadband, in 'Bleak House,' "if the master of this house were to go into the City, and see an eel, and come home, and call his household together, and say unto them, 'Rejoice with me, for I have seen an elephant,' would, I ask, would that be Terewth?" And if a traveller, Frenchman or otherwise, sails down the Red Sea, and spends a twelvemonth shooting in the Samhar, and comes home and writes a book with a title-page inviting us to rejoice with him, for he has been in Abyssinia, is that, we ask, is that Terewth? The misgivings excited by so inauspicious a commencement are not likely to be allayed on finding that the book has been provided with a preface, and arranged for publication, by no less notorious a personage than M. Alexandre Dumas père, the greatest farceur—no disparagement to Mr. Barnum—in the Old, the New, or any

other world. "Do you know," said some one to M. Dumas *filz*, when his hilarity was excited by a story of some particularly sharp practice on the part of an unnamed individual, "that the hero of that anecdote is your father?" "My father!" returned that most affectionate son, "impossible! he would have put it into his Memoirs!" M. Dumas' Memoirs have not yet arrived at 1857, but when the history of this year shall come to be inscribed among the annals of the Alexandrine era, we shall not be in the least surprised to find him gleefully recounting how, having got hold of a Frenchman's letters from Masuah, he filled them with wild elephants, and sent them forth as a book of travels, to the rapture of the public, the repletion of his purse, and the unspeakable edification of the whole scientific world.

Be the writer who he may, and his veracity what it may, the last charge to bring against him is that of a paltry and short-sighted economy in the matter of wild beasts. Our countryman Captain Mayne Reid's exploits in this line are by no means to be despised; he killed every creature in America in the course of three juvenile books, and was then under the dire necessity of transporting his boy hunters to the Cape of Good Hope, where they were still when we last heard of them. But Captain Reid stands utterly abashed before the Frenchman, whose descriptions of the quantity of game in the Samhar, and the facility of killing it, remind us forcibly of that engraving in 'Punch,' wherein a Gracious Prince was represented as enjoying the recreation of shooting in his own drawing-room, to the complete discomfiture of the pheasants on the piano, the hares on the hearth-rug, and the partridges under the cellaret. With such abundant materials, it would, indeed, be pitiful if the dish were spoiled, and, sooth to say, the book is as successful in its line as any book can be. There is scarcely a page without a scene or a story, and not one scene dimly painted, or one story that is not capitally told. Very little is added to our direct knowledge of Africa, but a moving panorama painted from daguerreotypes would leave no clearer impression of the leading features of her scenery. We become intimates of the vast and eternal forest, familiar with its intricacies, grateful for its shade, skilled to track its wild denizens to their lairs. We obtain glimpses, partial indeed but vivid as far as they go, of the lives of its human inhabitants, coming upon them and their haunts at all hours of the day, from that when the tremendous cry of savage creatures awakes them before the dawn, to the welcome coolness of twilight, when the mazy whirl of the revellers' torches waxes wilder and wilder with the brightening stars. We hear much of the savage side of savage life, its incursions, onslaughts, surprises, ambuscades, and implacable vendette, *pugna de paupere regno*; much also of the parental instincts, the affection of lovers, the fidelity of friends and clansmen, that assert and establish the common human nature of black and white, barbarian and civilized, bond and free. We have splendid chromographs of the evening heavens and the Red Sea, and many a picture of the nightly bivouac in the wood, the outer darkness beyond the camp fire irradiated by the eyes of hyenas. So much painting and so little narrative certainly countenance the idea of the work having been prepared in Paris, from notes which, perhaps, afforded but

a narrow basis for the actual superstructure of poetry and adventure.

We must apologise to M. Vayssières for introducing him in a position beyond all others unpalatable to an author—the object of an universal hiss:—

"What was the spiral thing that rolled and unrolled itself at the end of a branch, some inches from my face? A slender serpent some two feet in length, yellow as a dead leaf, with a black ribbon on the spine. Let it bite the most robust man, and he is dead in a few hours. I bounded back. But how shall I describe my terror on seeing the ground at my feet, the branches over my head, the trunks at my side, alive with hundreds upon hundreds of these reptiles, some motionless as a corpse, others slowly wavering in the sunbeams that filtered through the leaves! I felt the fascination of Medusa; overcome with fear, I would have given the world for a free passage and power to fly. Yet I seemed rooted to this perilous ground, not daring to make a step for fear of contact with some of these horrible animals. My legs, feet, chest, and arms were bare, which made my position yet more dangerous. Nevertheless, something must be done. Making myself as small as possible, that the least twig might not be touched; gathering the folds of my mantle around me, and shuddering lest they might inclose a serpent; measuring every space with my eye; now on all fours, now striking down an erected head with the butt of my rifle; now bounding over a fallen trunk whose cavities seemed alive with snakes—I struggled on for some five minutes, which seemed an age. At length, the ground becoming clearer, I began running like a madman through the brakes in which I had just found it so difficult to walk. A few bounds brought me on the dry bed of the torrent, ten steps from our tent. I had had hunting enough for one day."

Abyssinia and the Samhar, Bruce tells us, are renowned not only for snakes, but also for saints, some of whom have been known to fast till the very partridges, compassionating their privations, have flown ready roasted to their plates; and the example of whose sanctity has proved so contagious that Satan himself not only, as with us heretics, would be, but actually has been, a monk. Pity that not one of them should have thought it worth while to imitate St. Patrick!—Lest, however, the sarcasm implied in the *serpentum major concordia* of the Roman poet should be deemed to bear any reference to elephants, we will quote another passage illustrative of the somewhat disorderly gregariousness of the animals poetically represented as so profoundly "astonished at the madness of mankind:—"

"The elephants came nearer and nearer. We discharged our rifles in the air, the Bedouins, applying their bucklers to their lips, gave utterance to cries reverberating in the most terrific manner. There was a moment of silence, as though the monstrous herd had hesitated; soon it resumed its course, and overwhelmed the spot we had just quitted like a torrent whose every drop should be a gigantic block of basalt. The valley was too narrow for this huge procession of creatures pushing against each other with terrific snorts, and violent blows of trunks resounding from each other's hides. Their tread shook the earth, the up-torn forest bowed beneath their feet, and enormous branches split with a terrible crash. The air whistled with the oscillations of the summits of the trees, the roosting birds were hurled from their perch like bullets from a sling. The hyena and jackal fled with yells of terror. The reports of our rifles might have been taken for signal guns half drowned in a storm.

"When we resumed our route next morning, our path was interrupted at each step by a fallen tree; enormous branches, hanging by strips of bark, threatened to fall upon us at every instant;

wherever the gigantic herd had passed, the valley seemed devastated by the fury of a tempest."

Such is elephantine playfulness! These volumes abound with interesting descriptions of the habits and hunting of animals, among which may particularly be mentioned that of the immense files of baboons the traveller occasionally encounters streaming down a ravine in almost military array, and of the manner in which the fleet ostrich is stalked by the huntsman stealing silently up in the shadow of his unsuspected camel. The following picture of a more quiet scene should send Mr. Sowerby or Mr. Tugwell to the Red Sea by the next packet, "The main hath blossoms as the garden hath, and these are of them :—"

"We were at anchor on a bank of madrepores. All their aperities that rose above the water, covered with microscopic vegetation of the most brilliant green and sown with minute purple shells, gave shelter in their wrinkled hollows to myriads of little crabs lurking in the shadow, and invisible but for their disproportioned claws, and their eyes like carbuncles mounted on an ivory wand. At the base of these eminences the wave piles up the *lymnææ*, the *auricula*, the *meleager*, the *neritis*, whose spiral shells are bent and twined into every imaginable contortion. Lower yet, the rock is paved with shells spread out like a fan, bent into an elbow like an Arab poniard, or simply curved like a Persian kangiar; with molluscs attached to the ground by a silky filament; with enormous scallops, whose mouths, black and yellow as a tiger's hide, peep through their valves wide opened to the sun; with conches, spotted or striped with violet and brown; with murexes, bristling with spines like a comb with its teeth; with starfish, red as fire or white as a lily fallen from its stem, or composed of five long arms alternately ringed with brown and tawny, all writhing together like a bunch of vipers. There are miniature valleys and hills of rock, and forests of corals branched, or imbricated, or imitating heaps of gigantic mushrooms; with here and there a tuft of sponge, whose tissue is as delicate as a spider's web. Around these forests spreads a vast meadow, whose living flowers shrink into themselves at the least agitation of the waters, soon to reappear like a creation of enchantment."

Such fairy spots may occur but here and there, like dropped jewels, but the whole coast of the Red Sea is replete with the grandest poetry—the poetry of desolation. Even the dirty and decayed Turkish towns, such as Yambo, have this, as day by day the sun and the sharp sea-air devour their mud-built walls, and the wind, whirling the crumbled particles afar, imperceptibly restores the whole city to the desert whence it came. But there are nobler ruins than these—evidences of the departed civilization and power of a race whose hand was not against every man, and whose memory still lingers in the wild traditions of the Arabs. Every reader of 'The Arabian Nights' recollects Zobeide's story of the City of Death, with its diamonds as large as ostrich eggs, its pearls like nuts, and its living prince sitting alone in the midst of his petrified subjects. This legend is but the type of a class. Our traveller's boatmen told him of the city built entirely of gold and jewels, but of which the wrath of Allah arrested the completion, and hurried it through the air, where it journeys yet without ever being suffered to pause. He saw the wanderer himself, and pronounced it a magnificent specimen of what Naples knows as the Fata Morgana. Less equivocal remains of ancient grandeur may be seen at Heis, where shapeless masses of ruined architecture are covered with inscriptions still

awaiting their Rawlinson—at Kassr-el-Bent—and at Ozham (the place of bones), anciently Leuce Come, capital of the Nabathæans. This M. Vayssières visited in person, and found immense wrecks of shattered pottery and glass. He also observed the vestiges of a wheel-shaped building, conjectured to have been a temple of the Sun, whose apparent form its own attempts to imitate. Arabian imagination fables vaguely of yet more wonderful things in the dim interior—of perfect temples, gigantic colonnades of basalt, huge idols, treasures hidden and preserved by magic, and spectres whose overweening proportions prove how truly ancient writ speaks of "the giants in those days." There, to hear them, might a new Alastor discover the objects of his pilgrimage—"the jasper tomb and mutilated sphynx," the

"Ruined fane,  
Stupendous columns, and wild images  
Of more than man, where marble demons watch  
The zodiac's brazen mystery, and dead men  
Hang their mute thoughts on the mute walls around."

Meanwhile, they themselves build no city, and need none. The habits of the terrestrial Arab are sufficiently familiar, but we confess ourselves less prepared to find him quite at sea:

"The Huthem have no other domain than the sea, no other asylum than the stony islets their kindred have disdained, no other country than their boats. They ask nothing of earth but space for a grave and water for the day. Their life passes in the pursuit of their prey through all the labyrinths of their sinuous archipelago. Their vessels are the waifs and strays of the sea; their children paddle in the shells of enormous turtles; their women swim from island to island. The sea that rocked their first slumbers is to them a true mother. They dread not her storms, they have sounded her depths, they know the recess of the pearl, the haunt of the turtle and the dugong. There are her shoals of fish, her brakes of coral, her flowers living and inanimate. It is to lull them that her billows seek the shore with a plaintive and monotonous voice; and, if ever they roar in breakers against the rocks, it is that, inconsolable as Rachel, the sea laments her lost children."

Many of our author's descriptions of native manners and customs possess remarkable vividness—we may point to the account of the Abyssinian invasion of the Samhar as especially meritorious. Others are spoiled by over-refinement and excess of romancing, e.g., the specimens of national songs and laments of slaves on loss of liberty, which would have been just as *vratissemblable* in the mouths of unicorns or Tartarian lambs. The following is graphic and curious:—

"She ended by requesting me to kill a white-shouldered crow (*corneille à scapulaire blanc*) which happened to be perched some fifty paces from our tent. I complied, and Salouma ran to pick up the luckless bird, and pulled out its tongue. Placing this on some red hot charcoal which she kept glowing by her breath, the slave watched with profound anxiety the piece of flesh, which crackled for a moment and immediately turned to a cinder. Whereupon she trampled the body of the crow beneath her feet, plucked out her own hair by handfuls, tore her temples with her nails, and finally rushed away in desperation, leaving us absolutely confounded. Mohammed Cotten came to our assistance. 'Salouma,' he said, 'has an amour, and has just been consulting the oracle as to its results. These kind of crows know everything, the issue of our designs, and the hour of our death; only they are capricious creatures, whose tongues must be cut out before they will speak. Throw this tongue upon the fire, if it burn with a little flame, fortune is favourable; if it become black and incinerated, as Salouma's did, it forebodes calamity.'"

This omniscient crow, however, proved a

false prophet after all; thereby confirming the astute maxim that sages are the last people in the world to consult upon love affairs.

These extracts give a sufficient notion of the book, which has no pretensions to science, but is simply a most delightful, if not always very trustworthy, record of a voyage up and down the Red Sea, and a twelvemonth's shooting of men and brutes in the Samhar. We hope to see an English version of a work so meritorious, and as far surpassing in interest some other books of like character that have obtained a wide circulation, as Ethiopia does Algeria, or a *bonâ fide* hunting match a canny speculation in elephants' teeth. It may be worth mentioning that, to judge from these pages, the process of neologising the French tongue is going on at a great rate. Among other novelties, we remark *châlinon*, a ravine, from the Spanish *cañon*; *chasse au clocher* and *partenaire*, which, absurd as it may seem, are nothing but our old friends *steeple-chase* and *partner* with new faces; and a yet more astounding appropriation in the shape of *les outlaws*!

*Dry Sticks.* Fagoted by Walter Savage Landor. Edinburgh: J. Nichol.

'DRY STICKS' is an album run wild. "None of these poems," says a note, "would have been collected by the author for publication, but that a copy of the greater number was, without his consent or knowledge, procured from a person who had engaged to transcribe them." If Mr. Landor means that he feared an unauthorised edition, we think his apprehensions had very little ground. Neither good enough to be published by his friends, nor bad enough to be published by his enemies, these pieces are not remarkable enough in any way to attract the attention of the booksellers. Too insignificant either to enhance or to diminish Mr. Landor's reputation, the book is just one to fall dead from the press, and be thought of no more. Any exception to this remark must be sought, first, in one or two blank verse pieces in the manner of the author's 'Hellenics,' with which we suppose they will some day be incorporated; secondly, in the political verses, which, though quite null in a poetical point of view, may serve the ill-natured as a proof that in his political capacity Mr. Landor is remarkable neither for good temper nor good sense.

Nevertheless the book is full of individuality; it is thoroughly Landorian. No other could have written it; assuredly no other would have printed it. Mr. Landor occupies an unique position among the poets of his century. They are painters, story-tellers, philosophers, rhetoricians in verse. Mr. Landor is a writer of verse, and little more. With them the substance of their works is the chief consideration; with him, the form. They write because they have something to say; he, because he has something to say *in verse*. His poems seem written about themselves; they want thought and feeling and incident. It is not that high finish is necessarily incompatible with life and warmth. Tennyson's idyls are quite as highly wrought as anything of Mr. Landor's. But the poem is not there for the sake of the finish, but the finish for the sake of the poem. 'Love and Duty,' for example, owes its exquisite perfection to the poet's love for the idea which the piece was intended to express, not at all to any love for perfection

he  
le

of  
ce,  
ys  
nd  
a's  
r.  
rk  
n-  
at  
ia  
a  
It  
m  
ne  
e.  
a  
u  
it  
ls  
nd  
ne

e

ne  
ve  
n,  
s,  
ed  
oe  
ed  
e-  
er  
s,  
is  
le  
n  
er  
s  
ll  
of  
k  
k  
s  
ll  
ne  
a  
l-  
a-  
or

i-  
o  
no  
or  
ts  
y-  
e.  
le  
ir  
n,  
re  
e-  
n  
at  
h  
e  
as  
s.  
e  
e  
es  
or  
to  
n





in the abstract. With Mr. Landor the expression seems the chief thing; the question whether there be anything worth expressing quite a secondary matter. Accordingly, it is quite by accident that his poems ever possess interest or vitality; the one merit that never fails him is *style*. The 'Idyls' have a substantial interest independent of their artistic merits; they are marble exquisitely polished. The 'Hellenics' are a miraculous varnish laid upon nothing at all. This idiosyncrasy of Mr. Landor's renders the appearance of 'Dry Sticks' very intelligible. When the manner is everything, why concern yourself about the matter? You write to show your command of style; you can do this equally well be the subject an angel's woes or a lap-dog's ears. Nay, the latter is the worthier subject of the two, for most can say something worth hearing about angels, but none but a master of style will be heard on the subject of lapdogs. Mr. Landor is neither a painter nor a sculptor, but an exquisite carver of cameos, and cameo-cutters, we all know, often like to display their ingenuity upon cherry-stones. Here are a few of these kernels:—

"JULIUS HARE.

"Julius! how many hours have we  
Together spent with sages old!  
In wisdom none surpassing thee,  
In Truth's bright armour none more bold.

"By friends around thy couch in death  
My name from those pure lips was heard,  
O Fame! how feeble all thy breath  
Than Virtue's one expiring word!

"MACAULAY'S PEERAGE.

"Macaulay is become a peer;  
A coronet he well may wear;  
But is there no one to malign?  
None: then his merit wants the sign.

"WISE AND UNWISE.

"To love and to be loved the wise would give  
All that for which alone the unwise live."

The blank verse pieces of which we have spoken will certainly do the author of 'Hellenics' no discredit. They exactly resemble that volume in style, but at least two, 'The Rape of Europa' and 'Orpheus,' have the advantage of a more interesting story. We give the latter as the briefer of the two—it will show what Mr. Landor can do when he happens to choose a subject worthy of his powers:—

"The shell assuaged his sorrow: thee he sang,  
Sweet wife! thee with him on the shore alone,  
At rising dawn, at parting day, sang thee.  
The mouths of Tanarus, the gates of Dis,  
Groves dark with dread, he entered: he approach  
The Manes and their awful king, and hears  
That knew not pity yet for human prayer.  
Rous'd at his song, the shades of Erebus  
Rose from their lowest, most remote abodes,  
Faint shades, and empty semblances of life,  
Numberless as from woodland wilds the birds  
That wintery evening drives or mountain storm:  
Mothers and husbands, unsubstantial crests  
Of high-sou'd heroes, boys, unwedded maids,  
And youths swept off before their parents' eyes.  
The deep black ooze and rough unsightly reed  
Of slow Cyclopes yielding pool.  
And Styx confines them, flowing ninefold round.  
The halls and inmost Tartarus of Death,  
And (the blue adders twisting in their hair)  
The Furies were astounded.

"On he stept,  
And Cerberus held agape his triple jaws;  
On stept the bard . . . Ixion's wheel stood still.  
Now, past all peril, free was his return,  
And now was hastening into upper air  
Eurydice, when sudden madness seized  
The incautions lover; pardonable fault,  
If they below could pardon: on the verge  
Of light he stood, and on Eurydice  
(Mindless of fate, alas! and soul-subdued)  
Lookt back.

"There, Orpheus! Orpheus! there was all  
Thy labour shed, there burst the Dynast's bond,  
And thrice arose that rumor from the lake.  
'Ah what!' she cried, 'what madness hath undone  
Me! and ah wretched! thee, my Orpheus too!  
For lo! the cruel Fates recall me now;  
Chill slumbers press my swimming eyes . . . Farewell!

Night rolls intense around me as I spread  
My helpless arms . . . thine, thine no more . . . to thee.  
She spake, and, like a vapour, into air  
Flew, nor beheld him as he clasp'd the void  
And sought to speak; in vain; the ferry-guard  
Now would not row him o'er the lake again,  
His wife twice lost, what could he? whither go?  
What chaunt, what walling, move the Powers of Hell?  
Cold in the Stygian bark and lone was she.

"Beneath a rock o'er Strymon's flood on high,  
Seven months, seven long-continued months, 'tis said,  
He breath'd his sorrows in a desert cave,  
And sooth'd the tiger, moved the oak, with song.  
So Philomela mid the poplar shade  
Bemoans her captive brood: the cruel hind  
Saw them unplumed and took them: but all night  
Grieves she, and, sitting on the bough, runs o'er  
Her wretched tale, and fills the woods with woe."

These poems are followed by a series of pieces written in imitation of the Arabic and Persian poets. They were printed privately so long ago as 1800, and it is said that many learned men were deceived into accepting them as *bona fide* translations. This is not wonderful, as the *style* of oriental poetry is easily caught. But the *spirit* is quite another thing, and of all men in the world the austere, classical Mr. Landor is the last to seize the fire and exuberance of orientals. Accordingly the poems strike us as elegant failures. Those who desire a living idea of the spirit of Arabic bards should read the songs in the 'Shaving of Shagpat.' Next come Mr. Landor's Latin verses, elegant and pure without a fault; last of all, several copies of complimentary verse addressed to him in various languages. We quote the following, less for its own merit than as the work of one who needed but a longer life to have become famous—Francis Hare:—

"Urbes Sicanas ut lubenter viserim  
Amice Landor, et tecum et Theocrito,  
Theocritus nam solus aequis passibus  
Comes fuisset; molliibus facietis,  
Captis, receptis, inivem fallens viam  
'Per litus illud, illa aperta pascua,  
'Et nemora, et alta rupium cacumina,  
'Que quondam anabat pervagari vesperi;  
Neque ipse Cynodameiam, ut unice tamam  
Aut ausus aut permissus esset insequi."

Perhaps the best thing in the volume is the dedication to Kossuth, which proves that Mr. Landor still retains his extraordinary mastery over English prose:—

"W. S. Landor to L. Kossuth, President of Hungary—At your gate I lay my fagot of 'Dry Sticks,' and go away. I offended you by attempting to bring fortune thither, whom I never solicited to favour me personally. My zeal was inconsiderate, but, perhaps, it ought to have offended less that lofty pride to which alone I ever was obsequious. Permit me to offer the only amends I can—permit me to show my respect and reverence toward the man who has worthily occupied a higher station than any one in this country can attain. The eloquence of Milton and of Demosthenes failed in the support of their cause—the same cause and the same eloquence as yours. Supply me with your English, and I may be able at last to express my veneration of your virtues."

It is, no doubt, by Mr. Landor's prose works that posterity will know him best. The same mental qualities are displayed in these as in his poems; the metrical form of the latter constituting, in fact, the chief difference between the two. The example of other poets has associated this form with an idea of passion, fire, and imagination; we do not usually find these in Mr. Landor's poems, and accordingly experience a sensation of disappointment. Expecting a poet's verse to be better than his prose (else why should he write verse at all?) we are mortified at finding it very much the same. No such disappointment interferes with the enjoyment of the 'Imaginary Conversations;' it is by these, therefore, that Mr. Landor will be most widely and most honourably known.

PUBLICATIONS RECEIVED.

*On Beauty: Three Discourses delivered in the University of Edinburgh.* By John Stuart Blackie. Edinburgh: Sutherland and Knox.  
*The Patentee's Manual: being a Treatise on the Law and Practice of Letters Patent.* By James Johnson, Esq., and J. Henry Johnson. Second Edition. Longman and Co.  
*The Dead Sea; or, Notes and Observations made during a Journey to Palestine in 1856-7.* By the Rev. A. A. Isaacs, M.A. Hatchard and Son.  
*A New Metrical Translation of the Book of Psalms.* Accented for Chanting. S. Bagster and Sons.  
*Household Prayers.* By a Member of the Church of England. Bell and Daldy.  
*The Land of Promise: Notes of a Spring Journey from Beerseba to Sidon.* By Horatius Bonar, D.D. J. Nisbet and Co.  
*Adèle: a Tale.* By Julia Kavanagh. 3 Vols. Hurst and Blackett.  
*Thom's Almanac and Official Directory for 1858.* Dublin: A. Thom and Sons.  
*The Poetical Works of William Collins.* Bell and Daldy.  
*The Poetical Works of Mark Akenside.* Bell and Daldy.  
*Robert Burns and Sir Walter Scott: Two Lives.* By the Rev. James White. Routledge and Co.  
*The Playground; or, The Boy's Book of Games.* By George Forrest, Esq., M.A. Routledge and Co.  
*The Lilies of the Valley, and Other Tales.* By the Author of 'The Story of a Drop of Water,' &c. J. Nisbet and Co.  
*Passing Clouds; or, Love Conquering Evil.* By Cyela. J. Nisbet and Co.  
*Transactions of the Chronological Institute of London.* Part 3. Printed for the Members.  
*The Hand of God in India.* By the Rev. Henry Christmas, M.A. Houlston and Wright.  
*The Wild Flowers of the Alphabet: a Poem for Children.* Ackermann and Co.

IN *The Dead Sea*, the Rev. Albert Augustus Isaacs gives an account of the observations he made during a journey through Palestine in 1856-7, for the purpose of verifying M. de Sauley's alleged discovery of the remains of Sodom and Gomorrah. The conclusion he comes to is, that the heap of stones called by the Arabs Redjoim-el-Mezorreh, and supposed by M. de Sauley to be the ruins of Sodom, is nothing more nor less than the rubbish accumulated in the process of working an adjacent salt mine. Having chipped off some pieces from the stones, he had them analyzed, and found that they could not have been ever subjected to volcanic action, a fact which he conceives to be conclusive against M. de Sauley's theory. The same result followed on examining the mound called Zouera-el-Tahtah, supposed by M. de Sauley to be the remains of Zoar. Mr. Isaacs next proceeds to demolish M. de Sauley's theory about the transformation of Lot's wife into a pillar of salt. M. de Sauley supposes that a fragment of rock salt fell upon her; this explanation is pronounced by Mr. Isaacs to be an explaining away of scripture. Mr. Isaacs next visited the heaps of stones called by the Arabs Goumran, and believed by M. de Sauley to mark the site of Gomorrah, and was convinced that they were "either originally made for folding cattle, or that they indicated some Arab burial-ground." He then examined a round tower and some reservoirs at Goumran, and pronounces them to be of Roman origin. Of all these localities Mr. Isaacs gives plates taken from photographs. They are very curious. And, finally, he comes to the conclusion that the whole face of the country was changed by the volcanic eruption recorded in scripture, which destroyed the cities of the plain, and that it is in vain to look for any traces of those cities at the present day.

A *New Metrical Version of the Book of Psalms* seems to be carefully done, and must have cost the author an immense amount of labour. He tells us in his preface that he submitted the MS. to the late Professor Lee of Cambridge, who, on returning it, said:—"I am sure your goodness will excuse me in saying that, although I like your plan much, and feel assured from what I have seen of the manner in which you have, in great measure, followed it out, that you can make it a very valuable production; yet, that it is not now in a fit state for publication. What it wants is care and patience; i. e., that you have still to carry it on so as to touch it up *usque ad unguem*. . . The work is worth the life of any man. Every word, syllable, &c., and especially the spirit of the original, should be laboured; not that it should seem laboured, but that it should run easy, natural, and full." Like the candidate for a diplomatic situa-

tion, who learned Spanish only to find that he might have the pleasure of reading 'Don Quixote' in the original, the author carefully re-wrote his translation, and he has succeeded in making a version of the *Palms*, which is not so rough as Sternhold and Hopkins, and not so weak as Tate and Brady. The speciality of it consists in its being accented so as to be sung to the ordinary cathedral chants. On the merits or feasibility of the plan we can form no opinion.

*Household Prayers* is a collection of devotions for the morning and evening of every day in the week, composed by "a Member of the Church of England." In the "preliminary observations" the author states that among all the manuals which he has met with, he has not been able to find one which could be conscientiously and sincerely joined in by a family composed, partly at least, of persons who are not in an advanced stage of religious exaltation. It seems to him an unreality for innocent young people to use the words of David just after he had been guilty of murder and adultery, and to declare that "their sin is ever before them," that they are utterly "unclean," "polluted," "defiled," that they "might justly be cut off in the midst of their days;" that they "might justly be cast into the nethermost hell," &c. In one of these books of devotion, in which servants and children are expected to join, the expression occurs, "My beloved is mine, and I am his, he feedeth among the lilies." These are all quotations from manuals of family devotion by clergymen and prelates now alive. We had no idea of the existence of this branch of literature; and at first sight it really does seem rather unreal and conventional. The "Member of the Church of England," then, supplies forms of family devotion such that persons of all classes may join in them. We have read some of them, and they certainly are free from the defects mentioned above; but they seem to us to have a sort of rhetorical tone, as if they were intended to be addressed to the worshippers, and not by the worshippers to the Deity. The compilers of forms of prayer appear to be a little apt to forget a passage in scripture where it is said that people will not be heard "for their much speaking," nor, we suppose it may be inferred, "for their fine speaking." At the end of the volume are some prayers intended for various seasons and occasions.

Messrs. Bell and Daldy, having purchased the copyright of Pickering's 'Aldine Poets,' are bringing out a new edition of the series. That many of these high-priced and handsome books required a careful revision, those who purchased them on the faith of their nice "getting up" and editors' names, know to their cost. We are glad, therefore, to see that the present publishers intend that they should be thoroughly revised, and that, with this view, they have placed them in the hands of competent editors. The new series begins with *The Poetical Works of Mark Akenside*, one of the poets with whom the nineteenth century has least sympathy. Few but professed students have time to read 'The Pleasures of the Imagination.' The matter of the book is substantially the same as in the original Aldine edition, edited by Mr. Dyce; but some additions have been made to the notes, and to Mr. Dyce's excellent memoir are added, by the permission of Mr. Murray of Albemarle-street, three letters to Mr. David Fordyce, which first appeared in Mr. Cunningham's edition of Johnson's 'Lives of the Poets.' Akenside is succeeded by his contemporary, Collins, a poet who has the merit of being one of the first to feel the deadness of pseudo-classicism. We still indeed meet with "Doric quills" and "Muses" in close proximity with "Kelpies" and "Brownies;" but we feel that the poet, hesitatingly, indeed, but still really, accepts the external nature and the internal spirit of his own age and country rather than the worn out conventionalisms of Greece and Rome. *The Poetical Works of William Collins* are edited by Mr. W. May Thomas, who has prefixed to them a memoir of the poet. The text of the poems has been collated with that of the original editions, and in some cases the common

reading has been departed from. "The Ode to Evening," says the editor, "first appeared in the little volume of Collins's Odes, published by Millar, in December, 1746. The 'Ode on the Death of Col. Ross' (first printed in 'Dodsley's Museum,' in June of that year), was also inserted in the volume referred to. Collins never published his Odes in an independent form; but these two poems, with considerable variations, were subsequently inserted in the second edition of 'Dodsley's Collection,' published in 1748. Such variations could not have been introduced by Dodsley without authority, or without calling forth a protest from the author." We suppose the editor means to say that, if published without authority, the author would have protested. But we have observed other examples of careless writing in the memoir. For instance, "On one occasion, when hiding from bailiffs, Johnson being admitted to him, undertook, as in the case of Goldsmith, to rescue him from his difficulties." It would appear from the wording of this sentence that Johnson was hiding from bailiffs, whereas Collins is the person intended. Again, speaking of Collins's alleged inactivity, he says, "The evidences are too many to doubt that he was at this time indolent and undecided." Here it would appear that the evidences might doubt. But notwithstanding these blemishes, the memoir is conscientiously written, and, on the whole, satisfactory.

*Robert Burns and Walter Scott: Two Lives*, are the substance of lectures at a Mechanics' Institute, by the Rev. James White. They are somewhat extravagant and exaggerated in style, as such productions generally are; but exaggeration and extravagance are not quite so offensive in sketches like these as in a book which aspires to be historical, like the 'Eighteen Christian Centuries' by the same author.

*The Playground* is an excellent book for boys. In the form of a series of scenes from schoolboy life, it describes all those games which make an English schoolboy the fine, manly fellow he is. Here our juvenile friends will learn the rules of every game, from marbles to cricket, and the method of making all the appliances from a kite to a foot-ball.

#### New Editions.

*The Works of John Webster: with some Account of the Author, and Notes.* By the Rev. Alexander Dyce. Revised and Corrected. E. Moxon.

*The Angel in the House.* By Coventry Patmore. Second Edition. John W. Parker and Son.

*The Pursuit of Knowledge under Difficulties.* By George L. Craik. New Edition. Revised and Enlarged. 2 Vols. Murray.

MR. COVENTRY PATMORE'S *Angel in the House* has reached a second edition. We are glad to see that it is so, but we confess that we are surprised. We feared that its excellences were not of a class to please the generality of readers. There is something that strikes one at first sight as being too quaint to be poetical, in making the household of a dean in a cathedral close the subject of poetry. It is so suggestive of black aprons and silk stockings and knee buckles, and a bevy of grown-up daughters, and mammas who are clever managers! But beneath the conventionalisms of all life, even clerical life in a cathedral town, there lies a solid stratum of poetical material. Mr. Patmore's merit consists in having the poetic faculty to discover this, and the skill to raise it from its mine. In treating such a subject, anything like grandiloquence would have been fatal; the narrow gap between the sublime and the ridiculous would have been quickly passed; but as Mr. Patmore possesses the magic power of seeing the poetry of the commonest events of daily life, so he has the art of disarming ridicule by the unaffected simplicity and reality of his treatment. He is indeed a poetical pre-Raphaelite; the very Holman Hunt of poetry. He is not a Dutch painter; but, as in the early Italian masters, common things assume under his hand a certain dignity from the grave and simple spirit in which he treats them. We own, however, that the elaborate subdivision and the symmetrical arrangement of the several sections of the poem strike us as being too

artificial. The machinery ought not to be laid so bare—*Artis est celare artem*. The work is full of exquisite detached passages, and for the benefit of such of our readers as have not yet read it, we extract the following. It is called 'The Wife's Tragedy,' and presents but too true a picture of real life:—

"Man must be pleased; but him to please  
Is woman's pleasure; down the gulf  
Of his condescended necessities  
She casts her best, she flings herself.  
How often flings for nought! and yokes  
Her heart to an icicle or whim,  
Whose each impatient word provokes  
Another, not from her, but him;  
While she, too gentle even to force  
His penitence by kind replies,  
Waits by, expecting his remorse,  
With pardon in her pitying eyes;  
And if he once, by shame oppressed,  
A comfortable word confers,  
She leans and weeps upon his breast,  
And seems to think the sin was hers;  
And whilst his love has any life,  
Or any eye to see her charms,  
At any time, she's still his wife,  
Dearly devoted to his arms;  
She loves with love that cannot tire;  
And when, ah, woe, she loves alone,  
Through passionate duty love flames higher,  
As grass grows taller round a stone."

Of the many entertaining and instructive books which the Society for the Diffusion of Useful Knowledge has been the means of bringing out, none has been more universally popular than *The Pursuit of Knowledge under Difficulties*. The subject was a happy idea; the title, perhaps, a still happier. In the preface to the new and enlarged edition just published, the author, Mr. George L. Craik, who is now, we believe, Professor of English Literature in the Queen's College, Belfast, states that the credit of the title is due to Lord Brougham, who pursued the proof sheets, and added a few passages here and there. We know of no book better adapted for the reading of young people, or more likely to inspire them with a love of letters.

#### Miscellaneous, Pamphlets, &c.

*Sinal.* Written for the Scotian Prize Poem. By an Unsuccessful Candidate. Cambridge: Deighton, Bell, and Co.

*Alcohol: its Place and Power.* By James Miller, F.R.S.E. Glasgow: Scottish Temperance League.

*The Discussion at Exeter Hall on the Sunday Question.* J. A. Berger.

*Easter Hail Sermons for the Working Classes.* Revised by the Authors. 2d Series. J. A. Berger.

*On Sanitary Legislation and Administration in England: an Address.* By Henry Wyldborne Rumsey. Churchill.

*The Post Magazine Almanack and Insurance Directory for 1858.* W. S. D. Pateman.

#### List of New Books.

Amy Herbert, Vol. I, cr. 8vo, cl., 2s. 6d.  
Arnold's (Rev. T. K.), *Sermons Preached in a Country Village*, 5s. 6d.  
Bode's (Rev. J. E.), *Short Occasional Poems*, fcp. 8vo, cl., 3s.  
Brathwaite's (S. W.), *Record and Writ Practices of Chancery*, 15s.  
Brown's (J. H.), *Lives of the Prime Ministers of England*, cl. 14s.  
Campbell's (Lord) *Justices*, Vols. I. and II., 8vo, cl., 2d. ed., £1 4s.  
Chaucer's (F. de G.), *Contes de Canterbury*, en Vers, Tome 2., 10s. 6d.  
Collins's (W.), *Poetical Works*, fcp. 8vo, cl., Aldine Poets, 3s. 6d.  
Cowper's (B. H.), *Principles of Syriac Grammar*, 8vo, cl., 7s. 6d.  
Curreney: From the "Times" City Article, 8vo, cl., 6s.  
Drummond (H.), *On the Church*, 8vo, cl., 6s.  
Every-Day Life, sm. 8vo, cl., 3s. 6d.  
Forbes's (J. D.), *Dissertations, from Encyclopædia Britannica*, 6s. 6d.  
Gill's (T. H.), *Anniversaries*, 12mo, cl., 5s.  
Gore's (Mrs.) *Hanker's Wife*, new ed., fcp. 8vo, cl., 2s.  
Gourburn's (Rev. Dr.), *Family Prayers*, fcp. 8vo, cl., 3s.  
Hall's (Mrs. M.), *Royal Princesses of England*, 2s. 6d., bds. 2s.  
Hazlitt's (W. C.), *History of the Republic of Venice*, 2 vols., £1 4s.  
Hendrey's (A.),  *Rudimentary Botany*, 2d. ed., 12mo, cl., 3s. 6d.  
Herschel's (R. H.), *Golden Lamp*, post 8vo, cl., 3s.  
Howitt's (W.), *Boy's Adventures in Australia*, 12mo, bds., 2s.  
Hullett's (Rev. J.), *Sermons*, cr. 8vo, cl., 5s.  
Hunter's (W.), *Theory and Practice of Composition*, cl., 1s. 6d.  
Ince's (H. B.), *Systematic Arrangement of the Trustees Act*, cl., 5s.  
Jukes's (J. H.), *Manual of Geology*, post 8vo, cl., 8s. 6d.  
Kavanagh's (Julia) *Adèle*, 3 vols., post 8vo, cl., £1 11s. 6d.  
Kennedy's *Practice in the Style of Best Latin Prose Authors*, 4s. 6d.  
Lamartine's (A. de) *Constitution Assembly*, 1789, 4 vols., cl., £1 4s.  
Le Nôtre's *Tricor*, by M. E. S., 14th ed., 12mo, bds., 2s. 6d.  
Linton's *Epistles of St. Paul*, fcp. 8vo, cl., 7s. 6d.  
London Catalogue of Periodicals, Newspapers, Stamped Publications, and Transactions of Various Societies. Also a List of British Societies and Clubs for 1858. 8vo, sewed, 1s.  
Lowe's (E. J.), *Ferns*, Vol. VI., royal 8vo, cl., 14s.  
Macaulay's (A.), *Medical Dictionary*, 8vo, cl., 10s. 6d.  
McCulloch's (J. R.), *Metallic and Paper Money and Banks*, 4to, 5s.  
Macintosh's (Lieut.-Col.), *Theory of War*, post 8vo, cl., 10s. 6d.  
MacLaren's (J.), *Sketch of the History of the Currency*, cl., 2s. 6d.  
Mahon's (Lord) *Rise and Progress of Our Indian Empire*, 2s. 6d.  
Nicol's (J.), *Mineralogy*, post 8vo, cl., new ed., 5s.  
Prestwich's (J.), *Ground Beneath Our Feet*, 8vo, sewed, 3s. 6d.  
Reading's (Cyrus) *Fifty Years' Recollections*, 3 vols., £1 11s. 6d.  
Sandford and Merton, revised ed., fcp. 8vo, bds., 1s. 6d.  
Schmitt's (Dr. L.), *Ancient Geography*, cr. 8vo, cl., 6s.  
—History, cr. 8vo, cl., 3rd ed., 7s. 6d.  
—2 vols., 8s.



Smith's (W.) Classical Dictionary, 4th ed., 8vo, cl., illustrated, 18s.  
 Songs of Eternal Life, from the German, 4to, cl., 10s. 6d.  
 Soughton's (J.) Pen, Pencil, and Pencil, 12mo, cl., 2s.  
 Student's Guide to Measuring, 3rd ed., 8vo, cl., 8s.  
 Thom's Irish Almanack and Official Directory, 8vo, cl., 1855, 13s. 6d.  
 (without Directory) 8vo, cl., 8s. 6d.  
 Thomson's (E.) Vindication of the Te Deum, 12mo, cl., 3s.  
 Three Chances (The), 3 vols., post 8vo, cl., £1 11s. 6d.  
 Timely Retreat (A), by Two Sisters, 2 vols., post 8vo, cl., £1 1s.  
 Try: A Book for Boys, sq. cl., 2s.  
 Uncle Jack the Fault Killer, sq. 16mo, cl., illustrated, 3s.  
 Verney's (Lady) Practical Thoughts on Isaiah, 8vo, cl., 5s.  
 Weatherly's (E.) Practical Guide in Obtaining Probate, cl., £1 1s.  
 Webster's (E.) Dramatic Works, Vols. III. and IV., 12mo, cl., 10s.  
 —4 vols., large paper, post 8vo, £1 10s.

## ARTICLES AND COMMUNICATIONS.

## THREE RIDDLES.

*Imitated from the Roumanian of Alexandri.*

A Rouman boy sat by a maid,  
 And as he gazed into her face,  
 "Two radiant stars, Cinèl," he said,  
 "Have left their spheres thy brow to grace.  
 What are these stars, my sweet one, say?  
 Or else a maiden's forfeit pay."  
 But ere the artless girl replies,  
 She's kissed on both her gentle eyes.

Again he gazed on her.—"A rose  
 Of ruddiest red is budding seen;  
 It opes its leaves, and glittering stows  
 Of lily flowers peep forth between.  
 What are this rose, these lilies, say?  
 Or else a maiden's forfeit pay."  
 Still no reply; and ere she wist,  
 Her parted lips are sweetly kissed.

"Once more:—Twin wings, round, white, and soft,  
 Their palpitating flight would fain  
 Take from thy bosom, but, as oft,  
 Into their nest sink back again.  
 What are these wings, my treasure, say?  
 Or else a maiden's forfeit pay."  
 Cinèl meet answer can't return,  
 And on her neck two kisses burn.

## THE LITERATURE OF THE ART TREASURES EXHIBITION.

## III.

ONE of the earliest considerations which occupied the Executive Committee was the provision of adequate means for the safe custody of the property committed to their hands. Some of the contributors required to be guaranteed, not only against accidents in the building, but on the transit to and from the Exhibition. Insurance, however, was wholly out of the question as a general rule, the insurance offices putting an estimate upon the risk which literally amounted to a prohibition. There were, of course, some cases where it was unavoidable, such as when the contributions happened to be trust property; but generally the owners were satisfied with the precautions taken by the committee, and the amount of insurance was, consequently, small in comparison with the value of the property.

The great danger to be guarded against within the walls was fire. The arrangements in this respect were admirable. A main, with a supply kept at high pressure night and day, was laid round the building, and the water was introduced into the interior by branches so conveniently distributed, that in less than two minutes two tons could be delivered per minute upon any point. Six firemen were in constant movement through the building, three at night and three in the day time; their duty was to inspect the roof, to examine the hydraulic apparatus, to clear away shavings or any other ignitable materials that might be scattered about, and to prevent smoking. During the day the hoses were kept coiled up in wooden boxes; but after the public departed, they were stretched out ready for instantaneous application. Happily, no necessity ever arose for testing the rapidity with which fire could have been extinguished. The only uses to which this great water supply was ever turned were to wash the floors and cool the building.

We suggested in the first of these articles, that some danger was to be apprehended from the presence of that ingenious class of persons known in the newspaper reports under the descriptive designation of "the light-fingered gentry." But against these, as against fire, the most complete safeguards were provided. The police force on duty amounted to a total of 67 men, including a superintendent, an inspector, three sergeants, and three detectives. During the hours when the Exhibition was open, the building was patrolled by 42 men, and after its close by 11, who were relieved at one o'clock in the morning. That this force was ample for its purposes, and that it discharged its duties efficiently, may be inferred from the fact that only ten offences of any kind, one half of them committed by women, occurred throughout the whole period of the Exhibition. Of these ten, two were assaults, one was a larceny, and seven were for picking pockets.

If the visitors had taken as much care of themselves as the police took of them, all would have gone well; but the Manchester Exhibition was marked by the usual carelessness displayed at all popular assemblies in this country. The statistics of lost articles is curious and admonitory. Under the head of what appear to be ladies' articles, there occur the following items: 69 brooches; 47 bracelets; 23 lockets; 13 shawls; 20 mantles; 39 veils; 8 scent bottles; 1 silver thimble; 5 reticules; 4 fans; 3 combs; 3 coral necklaces; 3 scarfs; 21 victorines; and no less than 65 parasols. Amongst the articles that seem to belong to the other sex the following are prominent:—63 season tickets; 111 pencil cases of different sorts; 61 spectacles; 81 umbrellas; 6 shirt studs; 3 overcoats; 1 Macintosh; and the enormous number of 265 walking sticks. Of articles which might be either "fine" or "superfine," as the children say at forfeits, there were 5 gold watches; 21 gold and other pins; 3 telescopes; 3 opera glasses; 18 purses; 15 keys; 140 odd gloves; 105 miscellaneous trifles; and 251 handkerchiefs. The total number of articles of every kind found in the building amounted to 1585, of which 547 were restored to their owners, besides a sum of 957. 18s. 9½d., also found and restored.

The arrangements made in the interior for the convenience of the public, for the accurate conduct of the multifarious affairs of the exhibition, and for turning all its incidents to profit, seem to have embraced every conceivable contingency. An organized staff of workmen was maintained to keep the building in perfect repair; others were employed specially to attend to the pictures; a trusty officer was appointed to superintend the turnstiles, to count up the receipts, and to issue the catalogues, which boys were distributed over the galleries and saloons to sell; a bookstall was established at which periodicals, newspapers, and works of art were sold, and where accommodation was provided for writing letters and making appointments; Bath chairs and opera glasses were let out on hire; and a post office was established in the building, from which, it is estimated, four hundred letters were despatched on an average daily.

From several of these particulars an income, more or less, was derived. The Bath chairs and the opera glasses yielded a small revenue, and the catalogues a large one. Of the general official catalogue, there were 157,250 copies printed, and of the supplemental catalogue 13,250. In addition to these, there was a separate catalogue of the Soulag Collection, a little guide called 'Routes through the Building,' and a musical programme, all issued under the authority of the committee. The revenue derived from these sources was considerable, amounting, upon the whole, to nearly 3000*l.*, of which something less than 7400*l.* was derived from the shilling catalogue. The largest sale of the general catalogue took place on the first day, when 2643 were sold, rather more than double the average of subsequent days; and it may be curious to note that the day on which the smallest number of catalogues and the largest number of musical programmes were sold, was the day of the Queen's visit, the 30th of June.

On that day the general catalogue fell down, on a rough average, from nearly 60*l.* a day to about 19*l.*, and the musical programme rose from 17*l.* a day to upwards of 27*l.* The sum received at the doors on that occasion was lower than usual, being only 244*l.* 7s. 6d.; not a great deal more than half what it had been on the previous day, or than it was on the next succeeding day, at the same rate of admission. It should be observed, however, as fully accounting for this last circumstance, that the doors were not thrown open to the public till four o'clock.

Another source of revenue was that semi-circular enclosed space, close to the turnstiles, which all visitors so well remember, where you were required to deposit sticks, umbrellas, and parasols, and where you were struck by the order and gravity and despatch with which the multitude of applications were attended to and discharged. The total sum received for the charge of these articles amounted to nearly 1500*l.*, averaging about 10*l.* a day. The payments were uncertain in amount, having been sometimes as low as 3*l.*, and rising on other occasions to upwards of 20*l.* The lowest sum paid on any one day was 2*l.* 12s. 11d., and the highest 22*l.* 16s. 3d. It has been estimated that in one day 5000 umbrellas, sticks, and parasols have passed through the hands of the persons appointed to that duty.

For the first seventeen days the price of admission was 2s. 6d. It was then permanently reduced to 1s., with the exception of the Thursdays, when the 2s. 6d. rate was retained. In August, an alteration was made, with a view to the interests of the working classes, by reducing the rate of admission to 6d. after two o'clock on Saturdays, the mills being on that day closed at one o'clock; but the experiment was abandoned at the end of six weeks. The effect of this measure upon the attendance of the classes that had hitherto visited the exhibition on Saturdays was felt at once. The average attendance at one shilling on all the previous Saturdays was upwards of 6000. On the first Saturday when the 6d. rate was tried, the number fell down to 2992, and the average attendance throughout the six weeks during which the 6d. rate was maintained, was about 2800. The effect was even more strikingly shown in the fact, that on the first Saturday on which the low rate was discontinued, the numbers rose to 9934. So far as the working people themselves were concerned, they appear to have availed themselves rather capriciously of the opportunity of instruction thus liberally thrown open to them. The 6d. admission presents the following results:—5773 on the first Saturday; 10,864 on the second; 16,275 on the third; 7541 on the fourth; 8293 on the fifth; and 16,928 on the sixth. But these numbers, although fluctuating, cannot be considered insignificant; and they seem to us to have been quite sufficient to justify a further trial of the experiment. The committee, however, thought otherwise, for some reason which they will probably hereafter explain. It cannot, we imagine, refer to the pecuniary results, as the total amount of receipts on the six Saturdays of the cheap admission, exceeded the total receipts of the six preceding Saturdays by 654*l.* 15s. 6d., upwards of 100*l.* a day. The last Saturday of the 6d. admission produced the highest sum which had been paid at the doors up to that time on any single day, including the 2s. 6d. days. It amounted to 597*l.* 15s. The highest sum that had been received on any previous 2s. 6d. day was 544*l.* 2s. 6d., and the highest amount received on any previous Saturday was 386*l.* 15s. After the repeal of the 6d. innovation, no further change was made in the rates of admission, until the last four days, when the entrance was finally fixed at 2s. 6d.

The sale of season tickets was large, amounting to a total of 12,357, of which 9562 were at 2*l.* 2s., and 2795 at 1*l.* 1s. By far the greater number of the 2*l.* 2s. tickets—7965—were sold before the opening, and only a small proportion—698—of the 1*l.* 1s. tickets; a difference which may be obviously referred to the fact that the former were exclusively entitled to admission on the inauguration. The

22. 2s. tickets continued to sell up to the 1st July, when a single ticket was sold; after that day, there was no further sale till the 9th, when another, the last of the 2s. tickets, was sold. The 12. 1s. tickets appear to have had a continuous daily sale, with scarcely any interruption, up to the 26th September, within three weeks of the closing of the Exhibition, when one, the last, was sold. The sums received for these tickets amounted to 20,080*l.* 4*s.* and 2934*l.* 15*s.*, making a total of 23,014*l.* 19*s.*

The attendance of the season ticket-holders was inconstant. On the first day there were 8000; a week or ten days afterwards, with various vicissitudes, they diminished to between 1000 and 2000. In the fifth week we find so small an attendance as 800 and 900, augmented on a single day to nearly 3000, and falling down the next day to less than 1500. After this they sink so low as 703, then rise to nearly 5000; and thus, with chequered interest, they continued week after week. But as the Exhibition approached its close, they began to manifest revived animation. For the last three weeks they averaged upwards of 3200 daily, and on the closing day there were in the building 9379 season tickets, being more than 75 per cent. of the whole number sold.

The total number of daily visitors, including both holders of season tickets and persons who paid at the door, was subject to similar, but not to such violent perturbations. The total number of visitors, from the opening to the closing of the Exhibition, amounted to 1,336,715, of which 233,177 were by tickets, and 1,053,538 by payment at the door. It is a noticeable fact that the average ascended rapidly after the Exhibition had been open for a few weeks. The whole term, from the 6th of May to the 17th of October, was 24 weeks. By dividing this term into three successive periods of equal length, we get at the following interesting results:—the first eight weeks gives a total of 332,355; the second of 416,227; and the third of 588,133; and the average attendance per week in each of these periods was as follows:—during the first eight weeks 41,570; during the second 52,028; and during the third 73,517. The average of the total daily attendance upon the whole amounted to 9400, which, submitted to a similar test, would yield a similar result. The lowest number of visitors on any one day was 3437, on the 11th of May; and the highest was 29,160, on the 13th of October, four days before the Exhibition closed. On the opening day there were 8000 persons present by season tickets; on the closing day the total number present was 17,988.

Connected with the general subject of the attendance are one or two other items of interest. The Exhibition was visited by 37 schools of both sexes, including the Manchester Deaf and Dumb School. During the six months the Manchester omnibuses were computed to have conveyed 1,239,820 persons to the Exhibition, employing daily nearly 400 horses and 150 men. One of the helps afforded to the public by the vigilant Committee, who appear to have anticipated and provided for every possible want, was a registry of apartments for the accommodation of visitors. No less than 800 householders in Manchester and the surrounding districts registered apartments, giving a total of 752 houses, supplying 1586 beds; while others registered 63 furnished houses, containing 286 beds, making upon the whole a total of 2155 beds. The demand, notwithstanding the reports we heard of the great crush for accommodation, was by no means equal to the supply, at least so much of the demand as passed through the registry office, for it appears that during the whole six months the total number of applications for apartments amounted to only 1810.

The final results of the Exhibition, with reference to receipts, may be derived with sufficient accuracy for all general purposes from the foregoing particulars. The sum received at the doors amounted to 60,990*l.*; the season tickets produced 23,014*l.*; the catalogues, &c., 8000*l.*; and the umbrella department 1500*l.*; making altogether 93,504*l.* To

this amount is to be added the rent paid for the refreshment rooms, the hire of chairs and opera glasses, and perhaps some other minor items, of which we have no details. But they cannot materially augment the total.

Such are the statistics of the Exhibition, taken from a variety of points of view, and suggesting many considerations which will be of utility in future enterprises of an analogous character. But as our object is to record not to discuss facts in these papers, we will leave the reader to raise his own speculations upon the materials with which we have furnished him, and return to the catalogues and handbooks, from which we parted at the close of our first article.

In addition to the general catalogue, which we have already noticed, there is a smaller one, also bearing an official character, called a Supplemental Catalogue.\* It is devoted exclusively to the drawings and sketches by the old masters, with an introduction by Mr. Scharf, jun.; the engravings, with an introduction by Mr. Edward Holmes; and a list of the photographs by Mr. Delamotte. The surviving interest of this little publication consists solely in the introductions by Mr. Scharf and Mr. Holmes, and they are excellent in reference to the purposes they were intended to serve. Mr. Scharf has done good service by rendering the works of the old masters accessible to the intelligence of the masses, who are ignorant of technical details, and to whom some of the highest qualities of art are utterly lost for lack of a clue to them. His brief notes upon the history of painting, and the peculiarities of the early masters, familiar as the subjects are to all critics and students, opened a new world to the multitudes that thronged the salons at Manchester, and enabled them to appreciate much which they must have otherwise passed over with indifference, or regarded without interest. He has rendered a similar service in reference to the old drawings and sketches. In a few words he conveys everything that is necessary to be known. How clearly, for example, in the following passage, he brings before the mind the process, character, and value of the first thoughts or sketches of the artist:—

"In matters of ordinary life it is generally found expedient to make entries in memorandum books to guard against forgetfulness. The artist, beset with numerous thoughts, and requiring frequently to record them, is likewise obliged to have recourse to a sketch-book so to note down ideas best suited to his purpose. This he does slightly and rapidly; for a thought never occurs with equal force a second time; and it is for this reason that first thoughts so boldly expressed have always a peculiar value."

There is much insight into character in the next passage:—

"The sketch done at a moment, shows both the *temperament* and the *learning* of the painter. The short time he has to work in compels him to put forth the amount of practice and knowledge ready at his command, while the temperament is seen by his mode of drawing, whether by large thick lines, coarse pen blotches, clear strokes, timid wavering lines, or by lines in which the timidity of the artist compels him to retrace one-half of each preceding stroke, and thus lose time very seriously."

This test is not infallible; but it is sufficiently true in a loose and general sense, as a rapid guide to the artistic idiosyncrasy. It is quite true, on the other hand, that the real "temperament of the artist is often concealed in the finished picture by the process of completion." Mr. Scharf explains this with his usual succinctness and perspicuity. "Between the momentary thought and the actual rough sketch nothing else exists; but between the finished picture and the rough sketch there may have been innumerable sketches, studies, and changes." We see at once how the original idea becomes modified, perhaps obliterated, and something else, the result, not of impulse, but reflection, substituted in its place before we arrive at the finished picture.

Mr. Holmes's introduction contains a short, but very complete, memoir upon engraving, from the earliest rude experiments down to the present advanced state of the art. One of the most striking facts in this history is that the Egyptians were

close upon the discovery of the means of producing prints, but pushed their speculations no farther. The earliest line engraving exhibited at Manchester was taken from a plate on the breast of a mummy in the British Museum, dating about three thousand years before our era. It is noted by Mr. Holmes as being still more curious, that the ancient Assyrians used to take impressions in clay from incised tablets. Specimens are to be seen, with the characters raised above the surface, amongst the Assyrian antiquities in the British Museum. Little value, however, was set upon their impressions, and consequently few were preserved; but they seem to have supplied the hint which led to the cultivation of engraving on metal plates for the express purpose of producing prints. When once this process was successfully effected it speedily came into general use. The art of stencilling appears to be considered as the origin of wood-engraving, in which the reverse mode of that of line-engraving is adopted, the impression being made by raised and not by incised characters. The process of the stencillers was to "cut from the surface of wood blocks all but sufficient of the material to indicate the outlines of figures; and then, having obtained from these cut blocks, by means of ink on paper, a print in such outline, they filled it up by applying colour to the rest of the figure through a cut-out pattern." This wooden block was the origin of wood engraving. Mr. Holmes enters into many details of practical interest, and explains the processes by which various results are obtained with a distinctness and freedom from technical display, which leaves no part of the subject obscure or difficult of comprehension.

Amongst those unconnected with the exhibition, who, by criticism and exposition, contributed to place the enjoyment of the Art Treasures within the reach of people who had never examined such matters closely before, the place of honour is due to Dr. Waagen. In a former publication, of much costliness, he had reviewed the chief collections of art works in this country, and certainly no writer of our time is better entitled to pronounce authoritative judgments upon such an exhibition as that at Manchester. Everybody will find some occasion to differ from Dr. Waagen on his "walk" through the exhibition.\* But did two people ever walk through an exhibition, and agree upon everything? Did any person ever admit the verdicts of Sir Joshua, without finding an opportunity, and what appeared to be a reasonable excuse, for dissenting from some of them occasionally? Who believes implicitly in Mr. Ruskin, although if any oracle has implicit believers, he is likely to have them? Does anybody, indeed, believe entirely in anybody in the world of art? Is it not, in fact, a region of discovery and discussion, of theory and speculation, of imagination and many-sided truth? And does it not console us for our differences with this special compensation, that, however widely two people may differ in opinion, they may both be right? Upon one point, however, no difference can exist. We may not always agree with Dr. Waagen's judgments, but everybody must accord to him geniality and warmth of feeling, and liberality of sentiment. There is nothing narrow or carping in his remarks. He is always more disposed to increase the pleasure of his readers by instructing them upon the beauties of art, than to excite their spleen by insisting upon demerits and deformities. His 'Walk through the Art Treasures Exhibition' is an excellent sample, as far as it goes, of his character as a critic.

The plan of this brochure is to touch upon only the most striking examples in each school and department, so as to furnish the reader with a key to the most remarkable works, and to leave upon his mind at the same time a general impression of the large characteristics by which the schools and the principal artists are distinguished. This design is very effectually accomplished, without the slightest display of pedantry. The modesty of the execu-

\* Exhibition of the Art Treasures of the United Kingdom, Manchester, 1857. Supplemental Catalogue. Drawings and Sketches of Old Masters, Engravings, Photographs.

\* A Walk Through the Art Treasures Exhibition at Manchester, under the Guidance of Dr. Waagen. A Companion to the Official Catalogue.

icing  
ther.  
ester  
mmy  
chou-  
Mr.  
an-  
clay  
seen,  
face,  
ritish  
upon  
pre-  
hint  
metal  
rints.  
ected  
rt of  
gin of  
that  
being  
eters.  
from  
f the  
; and  
s, by  
tline,  
est of  
This  
aving.  
actical  
vari-  
s and  
es no  
mpre-

ition,  
ed to  
within  
i such  
is due  
much  
ons of  
writer  
uthori-  
is that  
oeca-  
walk "  
le ever  
every-  
dicts of  
, and  
or dis-

Who  
if any  
o have  
rely in  
fact, a  
ry and  
truth?  
es with  
widely  
y both  
differ-  
e with  
7 must  
g, and  
narrow  
ore dis-  
ers by  
han to  
its and  
e Art  
ple, as

y upon  
and de-  
key to  
pon his  
of the  
and the  
esign is  
lightest  
execu-

at Man-  
mpanion





tion is no less worthy of note than its excellence. The only pictures Dr. Waagen declines to offer any observation upon are the English; and he assigns as a reason that any description of them on his part would be superfluous and presumptuous—"superfluous, because these objects of art are better known to the English public than to me; and presumptuous, because I am convinced that no foreigner can understand the merits of the English school as well as the English themselves." He adds that Mr. Tom Taylor has furnished information respecting the English pictures which is ample for the purpose, and closes by stating his conviction that this "comparatively young school has, with the exception of ecclesiastical art, developed excellences in every class of a very original kind." Thus far we have his testimony to the merits of our painters; but, while we admit that all national schools are best appreciated by native judges, we think it is to be regretted that Dr. Waagen, on the occasion of such an Art Congress as that which was held at Manchester, and which the world can seldom afford to repeat, did not embrace the English gallery in common with the rest. It is of great importance that national art should be submitted in large masses to the criticism of competent foreigners, when an opportunity occurs for contrasting it with the contemporary productions of other countries. A high standard of art can be attained only by a wide range of comparison.

As the 'Walk' consists of short notes upon particular pictures and other objects of art, we cannot venture into details. Such notes are chiefly of value in the presence of the works to which they refer, although they sometimes suggest a more extended application. It is evident that Dr. Waagen thought very highly of the exhibition in all its departments. He considered the Museum of Ornamental Art to have been "one of the most important and perfect parts of the whole," and he observes of the pictures by modern masters, that the French school was better represented than any other. Finally, he pronounces the best possible panegyric upon the exhibition, by recommending all classes of people to inspect its contents. "I close my observations with the wish that everybody who takes the slightest interest in the Fine Arts may profit by this first-rate and probably unique opportunity of having the greatest enjoyment and the amplest instruction."

We have received another communication from Mr. Redford, in which he refers us to the Official Catalogue of the Exhibition for evidence of his statement, that he was associated with Mr. Dudley in the department of sculpture, the impression on our mind being that the appointment he held was as one of the assistants to Mr. J. B. Waring in the Museum of Ornamental Art.

Mr. Redford directs our attention to "the preface to the Official Catalogue, Paragraph 6," which he quotes as follows:—"THE SCULPTURE on each side of the Central Hall has been arranged by Mr. Dudley and Mr. Redford."

We have turned to the Official Catalogue, which is now lying before us, and find that Paragraph 6 of the advertisement, or preface, contains the following announcement and no more:—"6. THE SCULPTURE has been arranged by Mr. Dudley."

We find also that Paragraph 5 contains the following announcement:—"5. THE MUSEUM OF ORNAMENTAL ART occupies the Central Hall. This department has been arranged, and the materials of the catalogue furnished by J. B. Waring, Esq., assisted by Messrs. Redford, Dudley, and Chaffers."

It is not for us to attempt to reconcile this remarkable contradiction. But as our aim in these articles is to illustrate the history and objects of the Exhibition, and not to discuss the relative merits of the various persons who assisted in it, and as all our assertions are founded upon official documents, we really must decline any further controversy with Mr. Redford.

### GOSSIP OF THE WEEK.

THE fruits of Dr. Mackay's trip to America are said to consist of a work on the present condition and future prospects of the Mormons. It is already in the press.

It is said that princes generally ride well because the horse won't flatter. We fear that Royal Academies are not so independent as horses, and therefore we do not attach much importance to the fact that the Royal Academy of Stockholm has awarded its prize to Prince Oscar's poem on the Swedish Fleet.

We see that a contemporary, alluding to Mr. Thackeray's after-dinner recommendation that the children of "literary men" should be educated at a school specially provided for them alone, asks why the Literary Fund does not devote a part of its resources to the establishment of such a college or school? We have no particular connexion with the Literary Fund, but we know enough about it to be able to answer our contemporary's naïve question. The Literary Fund is a corporation strictly limited by the terms of its charter, and that charter defines its function to be the assistance of "men of genius and learning in distress." To devote funds held under this charter to the founding and endowment of a college would be simply a breach of trust. But the fact is that the scheme is utterly Utopian. How is a "literary man" to be defined? And for whom are the foundations of Eton, Westminster, Winchester, Rugby, Harrow, Christ's Hospital, Charterhouse, Merchant Tailors', and the Grammar Schools in every town in England intended but for the sons of "literary men?" But we too will ask a question. The operations of the Guild of Literature are not limited by any charter. Why do not they devote the unemployed capital lying at their bankers', and amounting to about 5000*l.*, to the furtherance of this scheme—if they believe in it?

At three o'clock on Saturday last the Ecclesiastical Courts ceased to exist, after having exercised their functions for nearly eight hundred years. The walls of Doctors' Commons could tell tales as strange as the lamp and the couch of the Tyrant in Lucian.

A course of six lectures explanatory of the animal products in the South Kensington Museum, specially intended for the working classes, is to be delivered by Professor Owen, Dr. Lyon Playfair, Mr. Edward Gray, of the British Museum, Mr. F. Buckland, Professor Huxley, and Mr. R. Smith, of Bolton.

The Town Council of Ipswich have selected the Rev. H. A. Holden, Vice-Principal of Cheltenham College, out of twenty-two candidates for the headmastership of their Grammar-school, vacant by the elevation of Dr. Rigaud to the Bishopric of Antigua.

On Monday last Professor C. Piazzi Smyth delivered a lecture before the Scottish Society of Arts, on the 'Forms of Plants in Teneriffe.' Our scientific readers will recollect that Professor Smyth sailed on an astronomical mission to Teneriffe, in the summer of 1856. From this expedition he returned loaded with photographs of the Peak and its vegetable productions. Of some of these he made use to illustrate his lecture. They were magnified to nine feet square by means of Mr. Hart's new self-adjusting electric light; and the reality, the brilliancy, and the vigour of the forms thus brought out were positively startling. We understand that he has made arrangements for delivering a lecture at the Royal Institution on the 5th of March, when he will again exhibit his interesting photographs, with the help of Mr. Hart's apparatus.

The Postmaster-General has issued a notice that, after the 1st of February, letters marked with the initials of the district to which they are directed will be delivered before those not so marked, in all cases in which a mail reaches London after the first morning delivery.

An "ex-royal family of France" seems to be one of our "institutions." We are told that the Queen of England "annually" sends the ex-royal family of France a present of beef at Christmas.

Can any one inform us whether this custom be a time-honoured relic of the middle ages, or whether it be intended as a return for the "puddock-pies" with which the Queen, according to Bon Gaultier, was regaled at Clermont—a practical illustration of the precept to return good for evil appropriate to the season? This year the specimen of the roast-beef of Old England was cut from "a choice Scot."

A circular letter has been addressed by the Chancellor of the Diocese of Oxford, acting under the directions of the Bishop, to the Surrogates of the Bishop's Court, forbidding them to issue licenses for marriage to any divorced person who has obtained a decree for the dissolution of marriage under the provisions of the Divorce Act, if the husband or wife (as the case may be) of such divorced person be living. By such an order the intentions of the Act would be defeated, if a Bishop's license were an essential preliminary to a legal marriage; but the legislature cannot under existing circumstances complain, for divorced persons can be legally remarried in the Registrar's office, or, by banns, with the ceremonies of the established church, if a clergyman can be got to officiate. If by banns, how should the parties be described? As "John Smith, divorced man, and Margaret Jones, divorced woman?"

It is stated in an Antwerp paper that the Queen has lately been amusing herself by taking photographs, and that she has sent an album filled with the result of her labours as a new-year's gift to the Empress of the French. Amongst the rest are photographs of Prince Albert, of the Royal Children in Shaksperian costume, and of Windsor Castle, Osborne, and Balmoral. They, of course, display 'great talent,' as royal photographs must.

The new theatre in Covent Garden, which Mr. Gye is bound by his contract to open on the 1st of May, is rapidly approaching its completion. It will be larger than the old one, and the foot-lights will exactly bisect the area of the house. This arrangement will give room for a stage of ample depth. It is said that with a view to increasing the comfort of the audience, the boxes will be larger but not so numerous as before.

Science has sustained a serious loss in the destruction of all the botanical specimens collected by Dr. Baikie in his expedition to the interior of Africa. The *Dayspring* screw-steamer, in which they were stowed, struck on some sunken rocks on her passage up the river, and went down head foremost.

Mr. Thomas Dyke Acland, Dr. Thomas King Chambers, Mr. Thomas Sopwith, and Sir Thomas Phillips, have been unanimously elected to fill the vacancies in the Council of the Society of Arts.

There seems to be some doubt as to whether Rachel embraced Christianity or not in her last illness. She was buried according to the Jewish ritual, but her children were all brought up Christians. It is said, that when the two last of them were examined by the late Archbishop of Paris, preparatory to their first communion, the prelate was so pleased by the knowledge of their religion which they displayed, that he complimented the great tragedian upon her children being such "good Catholics." "They ought to be, my Lord," replied Rachel, "their fathers were."

Dr. Ackland, the new Regius Professor of Medicine at Oxford, has offered two prizes of 25*l.* each, for the best essays on the Fauna of Christchurch meadow and the adjoining waters, with illustrative collections. One essay is to be on the vertebrate animals, with notes of their habits and history, and a detailed anatomical and physiological description of one species, illustrated by dissections and drawings. The other essay is to be on the invertebrate, with a monograph of one genus, illustrated by dissections and drawings, or photographs. The Dean of Christchurch, Professor Owen, Dr. John Phillips, Sir W. C. Trevelyan, Mr. Westwood, and several other examiners, will be associated with Dr. Acland in awarding the prizes. Two or more competitors may assist in the production of one essay, or both prizes may be gained by one competitor.

We are glad to see that the design of making Burlington House the medium of communication between the Government and scientific men is beginning to be carried out practically. Lord Clarendon has sent to the Council of the Royal Geographical Society, desiring them to submit to the Foreign Office suggestions with reference to the proposed expedition to explore the interior of Africa under Dr. Livingstone.

The Marquis of Kildare is to be added to the list of royal and noble authors. Last summer he printed fifty copies of a historical account of the Geraldines for private circulation; but so many persons have asked in vain for copies, that he has now consented that an impression of 100 copies should be published. It is in the style of Lord Lindsay's very amusing book on the noble family to which he belongs.

The Sunday evening services in Westminster Abbey have answered all the expectations which were formed of them. People seemed delighted to be able to go to church without being locked up in boxes. On the first Sunday evening the crowd was so great, and the arrangements so bad, that considerable difficulty and inconvenience were experienced in getting into the building. The matter was managed somewhat better last Sunday, but still the crowd was kept waiting outside till within twenty-five minutes of the commencement of the service, and then suddenly permitted to rush in. It really seems as if it were the object of vergers to keep people out of church. A correspondent of 'The Times' complains that he saw one of these surly officials driving away two little charity children, who wanted to enter the choir while service was going on.

Dr. Barth will deliver a Lecture this evening, at a general meeting of the Asiatic Society, on the Tribes of Northern Africa, their affinities with the Phœnicians, and the peculiar alphabet in use among them. The chair will be taken by the President at half-past eight. Each member will be allowed to introduce a friend, lady or gentleman.

A man of genius never despises trifles. The Duke of Wellington did not think it beneath him to drill a company in Hyde Park, or to answer a washerwoman's letter. Robert Stephenson could crowd a navy's wheelbarrow as well as make a steam engine. Mr. Albert Smith, like other great men, is great in small as well as in great things. The personal comfort of his audience occupies his meditations no less than their amusement and instruction. The thing that strikes one most forcibly on entering the Egyptian Hall is the air of comfort which pervades it in winter, of coolness in summer, and of quiet at all times. The last effort of his genius is "a toilette room, with every elegant accessory foradies, and a waiting room for the audience generally, supplied with writing materials, newspapers, periodicals, &c." Verily, Mr. Albert Smith is a great man, and we wish those who cater for the amusement of the public would follow his example, in being equally attentive to all those little accessories which give a certain tone to an entertainment. The prevailing want of elegance in the arrangement of our places of public amusement throws a terrible damp over the spirits.

Dr. Arnold used to say that the use of the birch-rod was the essential difference which distinguishes English education from all others, and makes Englishmen what they are. The French, he thought, would never be either good governors or loyal citizens till the birch-rod was introduced in their schools. We can fancy that if a man liked to be a schoolmaster at all he might like to use the birch-rod, but we never should have supposed, *a priori*, that the boys themselves appreciated the value of that institution. So it is, however. When the Rev. E. J. May, Head Master of the Brewers' Company's School, was discharged in consequence of the Grand Jury ignoring the bill against him for flogging one of his pupils, a number of the boys of the school, who had been in court all day awaiting the result, set up a cheer. This was kissing the rod with a witness!

A submarine earthquake was observed on the

25th of November last, near the Azores. William Cook, master of the British schooner *Estremadura* of Glasgow, thought he perceived a squall abaft the beam, but this turned out to be a warm mist, or steam. Where the mist was, the sea boiled or surged up from the bottom. It was in those seas that the island of Salerina appeared in 1811.

The Royal Institute of British Architects met on the 4th of this month, and passed a series of resolutions condemnatory of the proposed plan of building on the plot of ground opposite the south front of St. Paul's. They suggest that the coal-duty, originally imposed in order to provide funds for building the Cathedral, and now producing a revenue of upwards of 70,000*l.*, should be employed in purchasing the ground in question for the purpose of keeping it clear of buildings. The Dean and Chapter have promised to co-operate in completing the proposed improvements in St. Paul's Churchyard, on condition that the Corporation preserve the ground unbuilt upon.

It appears that the jewels hitherto supposed to belong to the Crown of England, but which Lord Wensleydale, Sir William Page Wood, and Sir Lawrence Peel have declared to be the property of the King of Hanover, are not the old historical jewels which were exhibited in the Tower of London, but those which were worn on half-state occasions, and are worth about 100,000*l.* The "regalia" of England remain intact.

The Dean of Carlisle selected 'The Testimony of the Rocks' as the subject of his lecture before the Christian Young Men's Association this week. In general his views were those of the late Hugh Miller, of whose book he gave a popular exposition. Some of his criticisms and statements evinced the knowledge of an amateur geologist rather than of a man of science. Indeed, Mr. Close disclaimed having himself more than a superficial acquaintance with the subject. In speaking of the needless amount of technical terms employed by Hugh Miller, which he said rendered the constant use of a dictionary indispensable, he gave the not very happy example of "asymptotical instead of parallel." The late President of the Cheltenham Training College ought to have known that these terms are not synonymous, although they certainly agree in expressing the property of always approaching without contact.

Gresham College in the city has this week been open for the Hilary Term lectures, commencing with those of Mr. Pullen on Astronomy. A general account of the solar and sidereal systems formed the subject of one lecture, and a discourse on eclipses, with special notice of the annular eclipse of the month of March this year, was the second day's theme. The attendance was somewhat larger than usual, sixty or seventy being present. No audience appearing at the hour appointed for the reading of the lecture in Latin, this ceremony was dispensed with. As the city of London has refused a rate for a free library and lecture-room, it would surely be possible to render the venerable and well-endowed Gresham foundation more available for popular instruction.

The sum of five thousand florins has been collected in Cincinnati, St. Louis, and New Orleans, to be presented to the German Museum in Nuremberg; and it is announced that concerts are to be held in different American towns, and the proceeds to be sent to Germany for the museum.

Five skeletons, which antiquaries say are of men who lived in the fifth or sixth century of the present era, have just been discovered near Boulogne. Interred with them were swords and what appeared to be remains of Frankish shields. They were buried with their faces towards the east, and it is supposed they were Christians.

The Minister of Public Instruction in France has nominated a Commission, consisting of members of the Institute and eminent functionaries, charged to examine into the present organization of the Imperial Library in Paris, and to suggest improvements in it.

The French government has just promulgated a treaty of "friendship, commerce, and navigation" between France and the two Kings of Siam, concluded in August last. One of the clauses is, that French naturalists or other *savans* travelling in Siam for scientific purposes, shall receive from the Siamese authorities "all attention and good offices calculated to assist them in the accomplishment of their mission." A similar clause might, perhaps, be inserted with advantage in all the treaties which our government concludes with barbarous countries.

The Botanical Society of France has elected Count Jaubert its President, and M. Brogniart, M. Duchartre, M. Gay, and Count de Noé, its Vice-Presidents for the present year. The Geographical Society of the same country has elected M. d'Avezac President, and M. Jomard and M. de Quatrefages Vice-Presidents. In the Academy of Fine Arts of Paris, M. Robert Fleury, Vice-President, has succeeded to the Presidency for the present year, and M. Gatteaux has been chosen Vice-President. The same Academy has elected M. Ritschell, sculptor of Dresden, a Foreign Associate, in the room of the late M. Rauch.

A dreadful accident has occurred in the church of St. Sulpice. While the *curé* of the parish was saying mass in the chapel of the Blessed Virgin, the hot-water pipes, used to warm the building, exploded, and the fragments were hurled with violence among the worshippers. Two women were killed on the spot, one man died after lingering for half an hour. Of five persons grievously injured one was an Englishman; of these it is feared that three cannot recover.

The submarine electric cable which was laying down from Sicily to the main-land broke in the process. Another attempt will be made as soon as the necessary preparations are completed.

## FINE ARTS.

### ARCHITECTURAL EXHIBITION.

The walls of the rooms this season are rather scantily furnished, and the Lille and Constantinople and new Government Offices competitions are again called in to make weight in a manner which is certainly undesirable, unless there is an absolute necessity for it. As it is, however, they are by far the most interesting designs on the walls. The gain over past years lies in an increased brightness and warmth of colour in the majority of the new designs, and in some very highly finished architectural photographs belonging to the Photographic Association.

The drawings are chiefly in perspective. There seems to be no tendency towards a more severely architectural treatment than we have hitherto had. There are very few ground plans, except where the designs are competition ones, and yet surely half the interest which a reasonable man feels in a building lies in its ground plan. The old Royal Academy feeling for making a mere picture seems to remain in full force, and without the shadow of excuse, which there really once was, when the designs of architects were hung in the same room with those of painters. From a mistaken view, as we imagine, of what is picturesque, rain-water stack pipes, and such useful things, are generally ignored and omitted in the pictures, just as for the last half century they have been painted drab for concealment's sake in the actual buildings. It is late in the day, we think, for such false feeling; and yet this remark applies to the drawings even of men who have distinguished themselves by writing papers and reading lectures upon truth and reality and shams. Cloud-shadows, weather-stains, and exaggerated perspectives are still relied upon as the architect's assistants.

We say this in no unfriendly spirit. If architects take up their position alone, they ought to take it up upon a specially architectural footing; and if they exhibit at all, they ought to give us matter-of-fact information about that which is in its working a very matter-of-fact art—an art fettered and re-



d a  
n"  
con-  
that  
in  
the  
ices  
t of  
ape,  
ties  
rous

cted  
art,  
its  
gra-  
cted  
M.  
emy  
ice-  
the  
osen  
cted  
ss0-

urch  
was  
gin,  
ex-  
ence  
illed  
half  
one  
hree

ying  
the  
n as

ther  
ople  
gain  
h is  
olute  
y far  
The  
ness  
new  
itec-  
phic

There  
erely  
had.  
where  
urely  
in a  
loyal  
eems  
ow of  
e de-  
room  
w, as  
water  
erally  
r the  
con-  
s late  
d yet  
men  
riting  
eality  
, and  
on as

itects  
ake it  
nd if  
er-of-  
rking  
d re-



strained by the prosaic facts of every-day life, to its great advantage if those restraints are understood, and freely and cheerfully submitted to. We are convinced that architecture will not flourish healthfully while this picturesque and unseemly spirit, this feeling for show and effect, manifests itself so very prominently. It is not unfair to suspect that ground plans are indifferent, or have been twisted to the discomfort of the tenants, when we are not permitted to see that on which the whole affair is based. All of us know of bedroom windows on the floor, which should have been three feet above it, of impossible and inconvenient fire-places, and many other such discomforts, invented to produce external effect. In the absence of any plans to help the dissection of a building, we should always advise a moderate amount of suspicion. We commend the subject to the exhibitors and to the committee who regulate the exhibition.

There are a great many coloured brick designs. The weak point in these—and it strikes us as being a very weak point indeed in some of them—is, that so very immoderate a use is made of discharging arches. They are put in of huge strength, attention is called to them by the bricks being variegated, and they most frequently either cover openings whose width in no way needs them, or they carry no weight of wall above them. A striking instance of this occurs in some otherwise very meritorious grammar schools and house (No. 69), just built by Mr. Pope at Sudbury, in Suffolk. Sprawling arches of this kind together and crown lights which could carry anything, being in themselves narrow, and having millions which amount to a wall between them. What might be quiet, modest, pleasant wall-surface, is thus cut up and disturbed in a most unhappy and needless manner. It is a very serious defect in the majority of the brick designs. Architects know but little if they do not know the value of a quiet undisturbed piece of wall where it can be had. In other designs these coloured discharging arches are too much introduced as an ornamental fringe, and sometimes are the only thing in which much colour is used, as in Nos. 22 and 86. They are used too with an excessive regularity, and very frequently finish with a key at top, as in some of the Constantinople designs, a treatment utterly inadmissible in gothic work. In many of the brick designs stone bands would be infinitely preferable and more lively than bands of black brick; and this specially applies to the Sudbury design already mentioned, in consequence of the great weight of stone which is there thrown into some of its windows, with which nothing in the walls as they are now treated has any connexion or harmony.

No. 64, a Roman-catholic church for Ireland, forcibly attracts attention by its size and colouring. It is a collection of ideas from various countries. A tower of the St. Mark's outline of really barbarous simplicity and of uncomfortable proportions up to its belfry stage, ends an open cloister screen of a kind more picturesque than useful, with coloured tile roof, which encloses within it a church and various other buildings of more northern gothic, with flying buttresses to the clerestory, and a roof of dull simple slate. To an uneducated eye it is a very imposing mass; but a critic is bound to say of it that it does not show much power of designing, but simply of grouping and arranging, and that its various parts ought to have been built at different times, by different men, and under differing circumstances. The colouring is used so whimsically and partially, that it is difficult to see whether its author really much cares for colour. The same may be said of Mr. C. Gray, with whose late works, his exhibited design of Woburn Chambers, Henrietta-street, has so little in common. We imagined he at least believed in colour. It has formed an attractive part of all his lately exhibited designs. But he drops it here without an apology or protest, and we are left with a most clumsy-featured architecture in unrelieved drab stone and cement. No. 76 describes houses and shops at Brixton, in which visible roofs are put to the middle houses, but not to the end ones. This is a prevailing treatment. There is no sufficiently

strong belief among us in a visible capping to a house, and so it is given or withheld at pleasure, according as it may seem to conduce to picturesqueness. No. 68, after displaying unheard of finery and cost in the walls and windows of some street houses, omits the roofs, though we dare say that the architect in this case also occasionally condescends to show the roof of his buildings. The walls of the Exhibition-room abound in proofs that there are no strong firm principles to govern and guide the majority of our architects, and that in their lawlessness they represent only too well the age they live in. About all this some men write hopefully. Year by year we look for signs of belief in something on the part of our architects, and we do not find it on the increase.

Other most mongrel architecture and of wretched proportions is that by Mr. Hesketh, for some commercial schools in London, No. 32. It is strange indeed that such a design as this should be exhibited. The same remark, though it would of course apply to much else on the walls, ought to be specially applied to Mr. J. Edmeston's Islington Vestry Hall, which is a melancholy building of the meeting-house type, in which the chimneys, being nearly the only outside features which would contradict this impression, are kept down and disguised in a way which would be utterly fatal to their doing the practical work for which alone they exist.

The Freemasons' Lodge at Torquay, No. 370, is a sufficient assurance to all who have not the honour of belonging to that venerable society, that they possess no secrets or traditions of architecture which need tempt the aspiring architect to beg for initiation. The Mill House at Wantage, No. 82, is sensible and homely, and there is a design, No. 41, by Mr. Burges, for a fountain, which, with its accessories, is a very clever middle-age picture. We hope that Mr. Burges' mind is one which will work healthfully in the service of his own generation. He has scarcely, however, at present given proofs of this.

A marine château in Pembrokeshire, No. 98, reminds us of the defects in Messrs. Pritchard and Seddon's Government Offices. There is a sense of beauty in parts, but a want of good grouping and connexion in the whole. Things join but awkwardly, and here, as in those designs, they fail most especially in the attaching a porch. In this case a broad ecclesiastical porch of stone of triple arches, with an arcade of windows above, and finished with a lead flat and a pierced parapet at the level of the main roofs of the house, is given as the entrance to a red-brick house with high pitched roofs. The porch by itself is a beautiful feature, but its excessive openness must be very uncomfortable, and unsuitable at almost all times in such a climate as that of England. It looks like an entire sacrifice of comfort to effect. We shall not be surprised if a glass shield of the conservatory type were some day erected in front of it. Chimney stacks belonging to the lower parts of the house, so arranged as to discharge their smoke into the upper bed-rooms, are another form of sacrifice of comfort to effect, which Mr. Messinger displays in No. 79, and of which there are other specimens in these rooms as well as in the houses of many of our friends.

The Congregational Church designs are unusually poor and below par. They really fail in character of any kind altogether. There are but few designs for absolutely new churches, and these are for small ones. Mr. St. Aubyn's church near Enfield, No. 86, has coloured arches much too strongly marked. Mr. White's church at Smannell is treated in this respect much more pleasantly, but is not free from a certain affectation, especially in the woodwork of the porch and belfry, and in a cross to mark the meeting of the nave and chancel, which might very well have been dispensed with. An apse, such as he uses here, is highly inconvenient when the altar table is intended to stand immediately against the east wall. Mr. Street exhibits sketches of schools of a simple and picturesque character, but without ground plans.

There are some picturesque designs, by Messrs.

Pugin and Murray, for a church in Belgium, which, however, do not show any originality, and the ground plan of which strikes us as being peculiarly and unnecessarily awkward; and we are almost disposed to fear that it has been too much considered with a view to producing that confusion, as we must call it, in the outside view, which men in general call picturesqueness. No man is, we believe, worthy of the name of architect unless he will tie himself honestly to a well-arranged ground plan, and be prepared to take all the consequences which may follow.

No. 63 is a manly, well-drawn religious figure, by Messrs. Clayton and Bell, of the prophet Amos, to be executed in stained-glass for the clerestory of Westminster Abbey. The lines are firmer and more decided than is unhappily too frequently the case.

Sir Charles Eastlake has at length succeeded in obtaining the most valuable portion of the Lombardi collection of the early Tuscan masters for the National Gallery, at a cost of 7000*l*. It consists of twenty-two pictures by Cimabue, Giotto, Duccio, Segna di Duccio, the priest Emanuel, Taddeo Gaddi, Spinello Aretino, Jacopo di Casentino, Andrea Orgagna, Fra Angelico, Gentile di Fabriano, Pietro della Francesca, Andrea del Castagno, Filippo Lippi, Massolino da Panice, Filippino Lippi, Paolo Uccello, Andrea Mantegna, and Margheritone d'Arezzo. Many of these pictures consist, in fact, of several distinct compartments, each containing a picture. For the Orgagna a Russian nobleman offered 12,000 scudi, and was refused, because the proprietors were determined not to disperse the collection.

The Fine Art Copyright Committee of the Society of Arts is vigorously at work, and a report on the existing state of the law will soon be forthcoming. It will much assist the labours of the committee if persons in possession of facts illustrating the defective state of the law for the protection of artists, purchasers, and others from fraudulent and wrongful acts, would communicate them to the secretary of the Society of Arts.

Mr. Ruskin has addressed a letter to Mr. A. W. Hunt on the subject of the recent purchase of the 'Blind Girl' by the Liverpool Academy, and the consequent schism in that body. The following extract will show that he is more than ever strong in his conviction that the principles of the pre-Raphaelite school are true:—

'I believe the Liverpool Academy has, in its decisions of late years, given almost the first instance on record of the entirely just and beneficial working of academical system. Usually such systems have degenerated into the application of formal rules, or the giving partial votes, or the distribution of a partial patronage; but the Liverpool awards have indicated at once the keen perception of new forms of excellence, and the frank honesty by which alone such new forms can be confessed and accepted. I do not, however, wonder at the outcry. People who suppose the pre-Raphaelite work to be only a condition of meritorious eccentricity, naturally suppose, also, that the consistent preference of it can only be owing to clique. Most people look upon paintings as they do on plants or minerals, and think they ought to have in their collections specimens of everybody's work, as they have specimens of all earths or flowers. They have no conception or belief that there is such a thing as a real right and wrong, a real bad and good, in the question. However, you need not, I think, much mind. Let the Academy be broken up on the quarrel; let the Liverpool people buy whatever rubbish they have a mind to; and when they see—which in time they will—that it is rubbish, and find—as find they will—every pre-Raphaelite picture gradually advance in influence and in value, you will be acknowledged to have borne a witness all the more noble and useful, because it seemed to end in discomfiture; though it will not end in discomfiture. I suppose I need hardly say anything of my own estimate of the two pictures on which the arbitrament has arisen. I have surely said often enough in good black type already, what I thought of pre-Raphaelite works, and of other modern ones. Since Turner's death, I consider that any average work from the hand of any of the four leaders of pre-Raphaelitism (Rossetti, Millais, Hunt, John Lewis) is, singly, worth at least three of any other pictures whatever by living painters.'

'JOHN RUSKIN.'

The first two sections of the grand gallery of the Louvre have been for some time back closed for the purpose of improvement and cleaning. They are now re-opened. The waggon vaulting of the roof has been exchanged for ground glass, set in a light gilded frame work, springing from a rich bronze moulding down the sides of the vault. The



pictures have been cleaned and the frames re-gilt. This portion of the gallery is filled chiefly with pictures by the early school of Lippi, Botticelli, Lorenzo de Credi, and others whose colours are so hard as scarcely to be injured at all by cleaning. The light now falls admirably upon the pictures, and the appearance of the gallery is greatly improved.

#### MUSIC AND THE DRAMA.

It is, we understand, settled that *The Rivals*, by the Haymarket company, is to be performed on Her Majesty's state visit to the Opera House, on the 30th. A rare treat for those who may have the misfortune to be present! Who is responsible for this misrepresentation of English histrionic art, we know not; but those who still feel an interest in the drama, must be deeply chagrined that, on such an occasion, its interests should be entrusted to such hands. Had these performances been at the Royal expense, those who paid might have selected what plays and actors they pleased. But it is not so. The public pay for them, and pay most heavily; and public taste and national honour ought to have been in some measure considered. All that can now be done is to protest against such a performance being regarded as fairly representing the state of dramatic art in this country. Loud complaints reach us from every side of the extravagant prices asked for admission to this series of performances. It is difficult to guard against such a state of things, when the public are weak enough to set such store as they do by the privilege of seeing and, still more, of being seen wherever royal, noble, and fashionable people chance to congregate. Speculators will buy up tickets, make them scarce, and then command their own terms. Still, some precaution against this abuse might and ought to have been taken. Mr. Mitchell was, we believe, entrusted by the Court with the entire direction of these performances. If they have any meaning at all, they were intended by the Court as a gratification to the public, by the attendance of Her Majesty's distinguished guests at the only public place where they could be seen with ease and at ease, participating in the enjoyment of the best dramatic representations which the country could present. But if this boon is coupled with the grave burden, that every stall is to cost at least two guineas—five guineas we ourselves know to have been asked, and, we believe, paid—and if boxes, usually costing from three to eight guineas, are charged from six guineas up to thirty, it cannot be a boon, and becomes simply a means of extortion, devised for the benefit of librarians and other speculators. A simple arrangement would in some degree have prevented this. No tickets should have been sold, except through Mr. Mitchell; they should have been sold to the public only, and not to others to sell again; and the regular prices should alone have been charged. No loss could have resulted, for these performances cannot be expensive; but if loss had arisen, it would, of course, have been cheerfully borne by Her Majesty, at whose suggestion they have been organized. It cannot be agreeable tidings at Windsor, that the curiosity and loyalty of Her Majesty's subjects upon such an occasion are laid under so heavy a tax, and that only those will be present who can afford, or at all events are willing to pay, the preposterous sums we have named.

Mr. and Mrs. Leigh Murray, after a longer absence from the metropolitan stage than ought to be the lot of artists so accomplished, have been performing this week at Drury Lane, to the gratification of crowded audiences. *The Ladies' Battle* is the piece now forming a prelude to the pantomime.

The London division of the Handel Choral Union has commenced its practisings at Exeter Hall, under Mr. Costa's superintendence, in preparation for the great commemoration festival of 1859 at the Crystal Palace.

The funeral of Mademoiselle Rachel took place in the Jews' burial-ground at Paris on Monday last. It was attended by a crowd of spectators, which is variously estimated by the Paris press at from 25,000 to 50,000 persons. A great number of authors, artists, actors, actresses, and journalists were present; but, contrary to what might have been expected, there was scarcely anybody of political or fashionable note. Speeches were delivered over the grave by M. Jules Janin in the name of the press, M. Auguste Maquet in that of the Dramatic Authors' Society, and M. Bataille in that of the Actors' Charitable Association. The Théâtre Français was closed at night, as it was on the day Rachel died. By the way, it is stated in some of the Paris newspapers, we know not with what truth, that she did not die at the time supposed, but was merely in a profound lethargy, and that when the man employed to embalm her applied his knife he found that she was living! The journals in Paris teem with anecdotes about her private life; but they all amount to this,—that she was extremely grasping in pecuniary matters, and that out of the pale of her own family she scarcely ever did a kind action for anybody. One instance of her avarice is curious:—It is the custom at the Théâtre Français once a year, for all the performers, in the course of a performance, to deposit crowns of bay at the foot of a statue of Molière placed on the stage. Rachel once took part in this ceremony, and she demanded 20*l.* for it! The management hesitated to give her so large a sum for merely walking across the stage, but she bullied so vehemently that she got it. She was never again invited, however, to join her colleagues in doing honour to Molière. She leaves, it is said, a fortune of 60,000*l.* In this country, with our usual proneness to over-estimate the merits of foreign artists, Rachel was always received with enthusiasm, and extolled by the press in terms of extravagant eulogy. Yet to those who were not borne away by the general stream of unthinking admiration, it was apparent that her powers were narrow in proportion to their force, and that in a drama, like our own, which demands a wider sweep of power, greater variety of expression, and more subtle development of character, she could not have achieved the eminence of some at least of her English contemporaries, *Phèdre* or *Andromaque* make no such demands upon the genius of an actress as *Juliet* or *Imogen*, and if the wish often expressed by her eulogists, that she would undertake a Shakspearean part, had been granted, even her idolators would, we believe, have been shaken in their faith. In her own limited range of expression Rachel was admirable; but she wanted those high qualities, mental and moral, without which no actress of the first class, any more than a poet of the first class, can exist. Her own hard, ungenial, and unwomanly nature shone through the disguises of her art, whenever the character passed from the statuesque formalism of the so-called classical drama into the freer and less conventional atmosphere of modern life; and she whose classic grace and fiery declamation in Racine or Corneille had swept us away before her, not unfrequently revolted us by her want of grace and womanliness, nay, even by her vulgarity in the dramas of Victor Hugo and Scribe.

#### LEARNED SOCIETIES.

ASTRONOMICAL.—Nov. 13th.—Dr. Lee in the chair—*continued.* The Astronomer Royal had a few words to say about photography, and would exhibit an image produced in a transit instrument, which makes evident the disturbance arising from atmospheric causes. The conditions for obtaining the extreme sensitiveness of the collodion film required, are exactly those conditions which produce a film in which the silver has a tendency to be reduced by the reagents, even without exposure to light. It is indeed in such a state of sensitiveness that a little particle of foreign matter may cause a reduction of silver on those portions of the plate unacted upon by light, when the developing reagent is poured on the plate, and hence we have the

phenomenon which is known to photographers as *clouding*. This is only to be got over by attention to the bath, putting a little acetic acid or carbonate of soda, as may be required, so that it may be only slightly acidified with acetic acid. Mr. De la Rue stated that he had obtained between twenty and thirty good photographs of the moon during the last two months, and about six of Jupiter, enlarged copies of which he now exhibited; and by means of a magnifying glass of moderate power, it would be seen that those copies display a considerable amount of detail, not visible to the unassisted eye. Yet the originals had been copied in the copying camera in foggy weather, and had not all the sharpness of the original negatives. While on the subject of lunar photography, Mr. De la Rue begged to direct the attention of the Society to one or two points of physical interest, which may be thus stated: points on the lunar surface having optically equal intensity of light, do not produce equally brilliant positive and equally obscure negative impressions; the actinic rays are evidently not always in proportion to the illuminating rays. Another curious fact, which he thought he had well made out, is, that those portions of the lunar surface which are illuminated by a very oblique ray from the sun, do not produce an equal effect on the sensitive plate, though they are equally bright to the eye. Such a phenomenon obtains during the afternoon in terrestrial photography, when the sun's rays reach us obliquely through the atmosphere. The moon has no visible atmosphere; nevertheless, from whatever cause it may arise that portion of the moon which is illuminated by an oblique ray, does not produce a corresponding effect on the sensitive plate which it does to the eye. The photographs exhibited had been copied by his friend Mr. Howlett, by means of a camera which he had had expressly made. The Astronomer Royal exhibited a collodion photograph of the double star  $\zeta$  Ursæ Majoris, with its companion  $g$  Ursæ Majoris, formed by the magnificent refractor at Harvard College, Cambridge, U.S., which had been placed in his hands by Mr. Bond, with a special request that he would exhibit it to the members of the Society. Upon the same plate of glass there are, in fact, two complete photographs of the entire system. They are, however, such exact counterparts one of the other, that they require no distinction of notice. The Astronomer Royal expressed his feeling that a step of very great importance had been made, of which, either as regards the self-delineation of clusters of stars, nebulae, and planets, or as regards the self-registration of observations, it is impossible at present to estimate the value. The most cordial thanks of astronomers are due to Mr. Bond and to the professional amateurs, Messrs Whipple and Black, by whose perseverance this object had been obtained. The Astronomer Royal also remarked that two matters to which he had often called attention, the firmness of equatorial mounting and the uniformity of clockwork movement, now claimed our regard more urgently than ever. He hoped that he might engage upon these two subjects the efforts of the excellent mechanics whom we see in regular attendance at the meetings of the Society. The Astronomer Royal also stated that he had received from Mr. Bond a photograph of a transit of a Lyre, which unfortunately had been so much broken in its conveyance by post (though carefully packed) that it was not fit for general exhibition. Enough of it, however, remained to show clearly that the transit-line is abundantly strong and well marked, and that it is uneven. The Astronomer Royal exhibited photographs which he had received from Mr. Lassell, of the mounting of the large reflector which he is now preparing to erect. The diameter of the mirror (not yet worked) is to be 4 feet, the same size as Sir William Herschel's largest mirrors. The tube is a skeleton. The mounting is equatorial, similar in its general form to that which Mr. Lassell has used with smaller telescopes. A part of the apparatus of which the plan is perfectly novel is the observing box. It is something like a very tall sentry box, between thirty and forty feet high, in which slides upwards and downwards a

cage like the teagle of a cotton mill; in this cage the observer is stationed. The tall box stands upon a ring-turn-table which surrounds the telescope's polar axis. The ring appears to have a motion in azimuth, and the tall box has a radial motion on the ring; and the combination of these two motions with vertical motion of the teagle gives command of the telescope's mouth in all positions. The tall box is so arranged that, when the telescope is turned to a proper azimuth, and is depressed to a nearly horizontal position, the tall box, turning upon a hinge at its base, can be lowered over the telescope-tube to protect it from the weather. Mr. Warren De la Rue said, he had had the pleasure of seeing the models of Mr. Lassell's telescope, from which the photographs were taken. In addition to the particular motions described, the mounting for the observer was hinged, so as to cover the telescope; and it also turned upon an axis, so as to present the observer in the most favourable position with regard to the eye-piece. He had himself, with the labour of five years, mastered the process of making a 13-inch reflector; but the labour incurred by Mr. Lassell was enormous. He had to mount a telescope, the reflector of which weighed a ton and a half. This required a special set of experiments, and the erection of machinery for polishing, &c., besides the labour and expense of transporting it to Malta. Under these circumstances they had reason to be proud of the energy Mr. Lassell had displayed.

**CIVIL ENGINEERS.**—*Jan. 12th.*—Joseph Locke, Esq., M.P., President, in the chair. The proceedings of the evening were commenced by an address from the President, on taking the chair for the first time since his election. He noticed the fact of his having been called unexpectedly to fulfil the duties of President, his views of the first obligation—the address—being more than a formality, and the annually increasing difficulty of finding new topics. He proposed to confine his observations to one portion of professional duties with which circumstances had induced personal experience,—the principles and character of the French railway system;—and this he was encouraged to attempt in consequence of the late president, Mr. Robert Stephenson, having so fully discussed the main features of English railways;—the origin, progress, and results of which were in many respects strikingly dissimilar to those of the Continent. The practical results, in England, had been immense convenience and advantage to the public who used, and inadequate profit to those who had constructed the railways;—but in France the terms were reversed; the capital invested yielding a good profit, whilst the service to the public, although far in advance of all former means of conveyance, was still very limited. The first railway concession granted in France was in 1823, for a line twelve miles in length, from the coalfields at St. Etienne to Andrézieux, on the Loire; in 1826 and 1828, other lines from the same district to Roanne and to Lyons were granted; these were all constructed entirely at the expense of the promoters. In 1838, the lines from Strasbourg to Basle; Paris to Havre; Paris to Orleans; and Lille to Dunkerque, were conceded to private companies, but the funds not being provided, the concessions partially lapsed. In 1842 a law was passed, authorising the State to construct the railways up to "formation level," and to let for a term of years the working of the lines to companies, who would provide the permanent way, engines, and rolling stock. This had the effect of giving considerable impulse to the railway system, and induced the importation of foreign capital. The law was subsequently modified by the State granting "subventions" of money instead of constructing the earth-works, &c. Up to 1842, the concessions granted were under 600 miles, but in that year alone upwards of 1400 miles were sanctioned. Among these were—Paris to Lille and Valenciennes; Rouen to Havre; Paris to Strasbourg; Paris to Lyons; Avignon to Marseilles; Orleans to Vierzon and Bourges; Orleans to

Bordeaux. Nearly all the concessions since 1842 had been based on the law of that year, or were in the modified form of giving a "subvention" in lieu of works, with a minimum guaranteed interest of four per cent., and an extension of term to 99 years. To this combination of pecuniary aid, with a guarantee of interest, may be ascribed the rapid increase in the development of the French railway system since 1842. It was remarkable that this timely aid, granted by the State, had been thoroughly successful, and in no case had the guarantee for interest ever been claimed; thus the object had been completely fulfilled without any loss to the State. The total cost of 7030 miles conceded from 1823 to 1856 was estimated at about 24,600*l.* per mile, of which 19,600*l.* was to be provided by the Companies, and 5000*l.* by the State; what the actual cost would ultimately be was not yet ascertainable. It depended on the ratio of net profit to the whole capital expended, whether any portion of it, raised by loans at a fixed rate of interest, would increase, or lower, the rate of dividend on the remaining portion. Taking two railways, each having cost a million; one producing a net profit of 4 per cent., and the other of 8 per cent.: if the first had borrowed half its capital at 5 per cent., the sum left for dividend on the half million in shares was reduced to 15,000*l.*, or 3 per cent.; whilst the second, by also borrowing half its capital at 5 per cent., would raise its dividend on its half million in shares to 55,000*l.*, or 11 per cent. Assuming the same premises, and the limitation of borrowing to be about one-third of the capital, as in England, and in the other case two-thirds, as in France, the operation would be that in the former the share dividend would be reduced to 3½ per cent., and in the latter case it would be raised to 14 per cent. It thus appeared that the decisive element in both was the ratio of net profit to the whole capital spent in a given undertaking; and that the reason of French dividends being augmented by borrowing so largely, was solely because the rate of profit, earned on the entire cost, was in excess of the current rate of interest; whilst the dividends on English railways were impaired by the same process, because the conditions were reversed. It was estimated that the profit realized by French companies, from their system of borrowing so largely, amounted to upwards of 3 per cent. on the whole of their share capital; and the fact was instanced that, as between 1854 and 1857, the average annual dividends paid by some railways were:—The Nord 14 per cent.; L'Est 14; L'Ouest 10; Paris to Lyons 16; Orleans 16; Lyons to the Mediterranean in 1855, 17; and in 1857, 23. The system of gradually extinguishing the capital by 'amortissement,' spreading it over 99 years at the rate of about one-eighth or one-fourth per cent., was then described. The final result of the comparative examination was, although the true scale of profits on French railways was not quite so high as had been represented, it still was greater than was exhibited by English lines. A comparison of the expense of construction of the French and English railways exhibited an unfavourable picture of the latter: the estimated cost of the former being about 24,688*l.* per mile, whilst that of the latter was about 31,690*l.* per mile. It appeared, that the real source of the present good fortune of the French railways lay in the favourable treatment they received from the State. The French Government certainly did strongly control the railways, but they also liberally fostered that kind of enterprise; whilst the English Legislature, unable to guide, had suffered, if not encouraged, hostile or selfish interests to encumber and pervert the legitimate objects of the lines. In fact, the contrast between the railways of the two countries was very striking. In France, led and guarded by the sovereign power, method was observable, and success was apparently attained; whilst in England confusion was paramount, and the railway interest, ungoverned and undefended, was left to the chances of competition, abandoned to every species of attack and 'black-mail,' and was only conscious of authority in the shape of exactions. This view suggested many

grave and difficult considerations, some of which fell rather within the province of the philosopher and statesman than of the civil engineer.

**ZOOLOGICAL.**—*Jan. 12th.*—Dr. Gray, F.R.S., V.P., in the chair. Mr. Slater exhibited a small collection of birds, lately transmitted by Mr. Thomas Bridges (Corr. Mem.), from Northern California, accompanied with notes on their localities, habits, &c., by the collector. Two species, both belonging to the family *Picidae* (woodpeckers), were pointed out as of great interest. One of these was the elegant *Melanerpes uropygialis*—lately described and figured by Mr. Cassin of Philadelphia, and hitherto unknown in European collections. Several specimens of both sexes of this bird were obtained by Mr. Bridges in Trinity Valley, where it is not uncommon in the pine forests. The other Mr. Slater considered as probably new to science, and proposed to call *Melanerpes rubrigularis*. It was found in the same locality, but is represented as very rare, only one specimen having been procured. The Secretary read a 'Monograph of the Genus *Nyctophilus*,' by Mr. R. F. Tomes. The characters of this genus were first briefly given by Dr. Leach, in a communication to the Linnean Society, read in March, 1820, but not published until 1822. In describing the teeth of the lower jaw, Mr. Tomes considered that two errors which have been made respecting their number required correction. Dr. Leach states that the lower incisors are six in number, and M. Temminck, describing afterwards from the same specimen, could only find four. After diligently examining a considerable number of skulls, Mr. Tomes satisfied himself that the account given by Dr. Leach is correct, for in no instance could he discover less than six lower incisors; but in two examples the outer one on each side is wholly hidden by the one next to it, so that unless the skull be carefully cleared of the investing membranes, it would be extremely difficult to see more than four of these teeth. Hence has probably arisen the error. In the course of the paper, Mr. Tomes gives descriptions of two new species under the following names—*Nyctophilus Gouldi* and *N. unicolor*. The Secretary next read a paper by Dr. L. Pfeiffer, containing descriptions of eleven new species of land shells, from the collection of Mr. Cumming. They were characterized under the following names, viz.:—*Helix Wallacii*, *H. testudo*, *H. congrua*, *H. Purchasi*, *H. Fricki*; *Achatinella (Neocombia) cinnamomea*, *A. gemma*, *A. sulcata*, *A. minnis*; *Cylindrella eximia*; *Bulimus Binneyanus*. The Secretary also read a paper by Mr. Hanley, containing descriptions of a new *Cyrena* from Ceylon, and of new *Siphonaria*, which he named as follows:—*Cyrena Tennentii*; *Siphonaria brunnea*, *S. carbo*, *S. parva*, *S. exulorum*, *S. redimiculum*, var. Dr. Gray read a paper 'On a New Arrangement of Species in the Genus *Olivæ*.'

**ASIATIC.**—*Jan. 2nd.*—Professor Wilson, President, in the chair. Lieut.-Col. J. T. Bush and the Rev. R. E. Tyrwhitt were elected Members. The President directed the attention of the meeting to a couple of large pictures on the walls of the meeting-room; one representing the figure of Buddha in three different dresses, and the other the plan of a pagoda. He then read the following notice of the figure of Buddha, written by the First King of Siam, who had sent it, together with the above drawings, by the hand of his ambassador. After calling the attention of the worshippers of Buddha, and well-wishers of the dynasty of Siam, his Majesty states that the image, of which the three portraits were sent, was made of a solid jasper stone, by the votaries of the faith, probably within a thousand years of the decease of Buddha, but by what people it is not known. The Cambodians, the Siamese, and the two Laos tribes have traditions of the existence of this jasper figure in their respective countries at various periods; but the several accounts not being consistent with each other, nothing can be inferred from them as to the time when the image was made. No account which can be depended upon has come down



earlier than the year 2021 of the Siamese Buddhist era, corresponding with A.D. 1478, when a zealous worshipper caused the image to be covered with gilding, and placed in a pagoda in the town of Chiang-rai, in the kingdom of Chiang-mai, one of the Laos tribes. The pagoda was afterwards struck by lightning and destroyed, and the image disclosed; but, being gilt, it was supposed to be made of ordinary marble. It was not until the gold wore off, some months after, that the rich material was seen, when the image was removed to Lompong, the capital of the country, where it remained 32 years, at which period the seat of government was removed to Chiang-mai, and the jasper image was forthwith carried to the new capital. This is said to have occurred in the Siamese era 2011, or A.D. 1468; and this epoch being consistent with subsequent dates, the first-named date of 1478 is obviously a mistake. It remained here 84 years, when the Laos-Chiang were vanquished by the Laos-Kau, and the jasper image was carried to Saw, the capital of the conquerors. This was in 2099, or A.D. 1552. Here it remained only 12 years, when another change of government took it to Wiang-Chan, where it remained 215 years. At this epoch the founder of the present Siamese dynasty conquered the Laos-Kau, and brought the image to his capital, on the west bank of the river, where it was kept until a place was made for it in the new capital, which was then commenced on the east bank of the river in the year 2325, or A.D. 1782. This city is now the resting-place of the jasper image after its many removals. There it is, seated on a golden throne above 34 feet in height, and is 'gorgeously arrayed with ornaments of gold and precious stones, which are changed three times each year, according to the manner represented in the drawings.' The paper concluded by a declaration of the King that he reverences the image the same as if Buddha Gautama were still in life; and 'desiring that the people of friendly nations, who are not in the habit of visiting his capital, should see this jasper image, has had three representations of it painted upon one piece of cloth, representing the three kinds of ornaments which decorate him in three different seasons of the year.' A certification of the correctness of the above account is added in his Majesty's own hand, dated 'At our royal audience hall, Amarindr Wineelay grand palace, Saturday, the 2nd of lunar month Savam, in the year Snake, 9th decade, corresponding to the 23rd July, 1857, which is the 9th of our reign.' The President also read a letter from Mr. Daniel Smith, dated at Melbourne, Victoria, on the 13th September last, claiming to a share in the honour of being one of the original decipherers of the Assyrian inscriptions, and promising to transmit to the Society a full account of his discovery.

ARCHEOLOGICAL INSTITUTE.—Dec. 1st.—Am-brose Poynter, Esq., in the chair. A communication was read from Mr. Jas. Smith, of Chichester, through Mr. Albert Way, giving an account of the recent discovery of Roman sepulchral remains on Densworth Farm, about three miles from Chichester. That neighbourhood has already furnished several examples of a mode of interment which appears to be peculiar to the south of England, namely, in almost cubical stone cists enclosing pottery and glass. In 1817 two such cists were discovered at Avisford, which were exhibited at the Chichester meeting of the Institute, and have since been deposited in the museum of the Philosophical Society in that city. A third example occurred at Westergate, in the same neighbourhood, on the property of Mr. Thomas Shiffer, who has presented its contents to the British Museum. Of the discoveries recently made, the first occurred December 8, 1857, and consisted of a quadrangular cist enclosing a globular glass vessel with two handles, two quadrangular glass bottles, as well as pottery and other objects. Since that time a second cist has been discovered. These interesting remains will be taken proper care of, and it is hoped will be deposited in the Chichester Museum. Mr. Way was indebted to Mr. James Smith of Chichester for

the particulars of these discoveries.—The Rev. Greville J. Chester exhibited a large series of bronze and leaden objects, which had been discovered, from time to time, on the shore at Dunwich, and had no doubt been washed up from the debris of that ancient city. From the encroachments of the sea, the city of Dunwich has been reduced to a mere village, and the last of its churches has become a roofless ruin. After the ravages of an unusually high tide, at the succeeding ebb a large portion of the clay forming the substratum of the strand is uncovered, and is found to be strewn with relics of ancient times. The antiquities are of all ages, some undoubtedly Roman; others, few in number, appear to be Saxon; and the vast majority are the buckles, keys, rings, and other ornaments which belonged to the inhabitants of Dunwich during the mediæval ages.—Mr. Edw. Richardson exhibited a series of rubbings of incised slabs from the cathedral of St. Canice, Kilkenny, ranging from the 14th to the 16th century. The cathedral is peculiarly rich in sepulchral memorials, both in altar tombs and incised slabs, many of which have been recently published by the Rev. Jas. Graves in his 'History of St. Canice's Cathedral.' The ornamentation of these slabs is peculiar, as being somewhat earlier in style than the dates upon them indicate, as compared with similar memorials in England.—Mr. W. J. Bernhard Smith exhibited three stone cels found near Milton, Cambridgeshire, and a morion of the 16th century with three raised longitudinal ribs.—Mr. Way contributed a photograph from a very pleasing portrait of Mary Stuart existing at Paris, and of which the existence had not been known at the time of the exhibition being formed in the previous summer. It portrays her at about the age of seventeen, and may probably be from the pencil of Janet, the court painter in the time of François II. Some resemblance may be traced to the interesting portrait at Madrid, which, however, must have been painted at rather an earlier period. Messrs. Colnaghi will shortly deliver to the subscribers the series of photographs which have been prepared from the most striking and authentic portraits exhibited in the apartments of the Institute in June last. In that series of examples, which will include the miniatures and full-length portraits sent to the exhibition by permission of Her Majesty, and preserved at Windsor and Hampton Court, those who take an interest in the identification of Mary's true portraiture will find evidence of greater authenticity than has hitherto been offered in any publication on the subject.

#### MEETINGS FOR THE ENSUING WEEK.

- Tuesday.**—Pathological, 8 p.m.  
Archæological Exhibition, 7 p.m.—(Robert Kerr, Esq., A Discourse on the Beautiful and Fine Arts.)  
Civil Engineers, 8 p.m.—(Mr. T. S. Sawyer, On Railway Breaks, and on Self-acting Tools for the Manufacture of Engines and Rollers.)  
Statistical, 8 p.m.—(Col. Sykes, M.P., F.R.S., On Public Works in India.)  
Royal Institution, 3 p.m.—(Professor Huxley, On Vital Phenomena.)  
**Wednesday.**—London Institution, 7 p.m.  
R. S. Literature, 8 p.m.—(Mr. William Clay, On the Manufacture of Puddled and Wrought Steel, with an Account of some of the Uses to which it has been Applied.)  
Meteorological.—(Dr. Drew, On Diurnal Range of Temperature at Guernsey. Dr. Smallwood, On Ozone, and Meteorology of Isle Jesus, Canada.)  
Geological.—(1. Dr. Danberr, F.R.S., F.G.S., On the Emanation of Ammonia from Volcanos. 2. Rev. Professor S. Haughton, F.G.S., On some of the Granites of Ireland. 3. Dr. J. J. Bigsby, F.G.S., On the Classification and Stratigraphy of the Palæozoic Rocks of the State of New York.)  
**Thursday.**—Royal, 8 p.m.  
Antiquaries, 8 p.m.  
Royal Academy, 8 p.m.—(G. G. Scott, Esq., A.R.A., On Architecture.)  
Philological, 8 p.m.  
Philosophical Club, 8 p.m.—(Professor Tyndall, On Heat.)  
Royal Institution, 3 p.m.—(Professor Huxley's Memoir on the Organic Reproduction of *Aphides*.—Conclusion.)  
Royal.—(Professor Haughton, On the Physical Structure of the Old Red Sandstone of the County Waterford, considered with Relation to Faults and Cleavage Planes. Mr. F. Curry, On the Existence of Amorphous Starch in a new Tuberculous Fungus.)  
Chemical, 8 p.m.—(Dr. Gladstone, On the Mutual Reaction of Salts in Solution. Dr. Nood, On the Chemical Differences of Hot and Cold Blast Iron. Dr. Bird Herapath, On the Iodo-Sulphates of the Chichona Alkaloids.)  
**Friday.**—Royal Institution, 8 p.m.—(Professor Tyndall, On some Physical Properties of Ice.)  
**Saturday.**—Medical, 8 p.m.  
Royal Institution, 3 p.m.—(Mr. C. L. Bloxam, On the Chemistry of the Air.)

## THE LITERARY GAZETTE.

(ESTABLISHED 1817.)

Published every Saturday, in time for despatch by the Morning Mails, price 4d.; Stamped Edition, 5d.

WITH the close of 1857 the LITERARY GAZETTE completes the Fortieth year of its existence. To meet the growing demand for periodical criticism and literary information, arising from the vast increase of books and readers, it has been permanently enlarged, and now consists of 24 pages. This increase of matter required a proportional addition to the number of writers. The services of several new contributors have accordingly been secured; and it is hoped that the LITERARY GAZETTE will now enable its readers to form a general estimate of the progress of Literature, Science, and Art, and to pass a correct judgment on the merits of the hosts of new publications which the press sends daily into the world. Its Contents are classed under the following heads:—

### 1. REVIEWS OF NEW BOOKS, ENGLISH AND FOREIGN.

The books of the day are noticed as promptly as possible consistently with a due regard to their relative interest; and while the chief place is given to English publications, Foreign works of more than ordinary importance receive early attention.

### 2. PUBLICATIONS RECEIVED.

Under this head are given lists of the books published in the course of the week, and short notices of such as are not considered of sufficient importance to require a more elaborate review.

### 3. ARTICLES AND COMMUNICATIONS.

There are many questions connected with Literature, Education, Social Science, Art, &c., which are of considerable interest, and yet cannot always be noticed in a review. To the discussion of these is devoted a place under this head. Here also are inserted Original Poetry, Correspondence, and Obituary Memoirs.

### 4. GOSSIP OF THE WEEK.

In this section are gathered up the fragments of intelligence which are current in literary and scientific circles. The Foreign Gossip is supplied by correspondents resident in various parts of the Continent.

### 5. FINE ARTS.

To the Fine Arts is assigned a prominent place. Painting, Sculpture, and works of Art generally are critically described; and books on art and such publications as derive their chief attraction from their artistic illustration are reviewed.

### 6. MUSIC AND THE DRAMA.

Critiques of the Operas, Concerts, &c., and of new Plays in London and Paris.

### 7. LEARNED SOCIETIES.

Reports of the proceedings of the Learned Societies, together with abstracts of their principal papers, are communicated by the respective Secretaries, and a List of the Meetings, and summary of the papers to be read during the ensuing week.

\* \* Persons desirous of commencing their subscription to the LITERARY GAZETTE with the New Year, are recommended to order the Journal of their Bookseller or Newsmen. The LITERARY GAZETTE may be taken either in Weekly Numbers, or in Monthly Parts with the Magazines.

#### Subscription per Annum.

Stamped Edition ... .. £1 1 8  
Unstamped ... .. 0 17 4

LOVELL REEVE, Henrietta Street, Covent Garden



## BRITISH AND FOREIGN PATENTS.

Now ready, price 7s. 6d., Second Edition, greatly  
Enlarged, and Corrected to the latest period,

## THE PATENTEES' MANUAL.

BEING  
A Treatise on the Law and Practice  
of Letters Patent.

ESPECIALLY INTENDED FOR THE USE OF PATENTEES  
AND INVENTORS.

By JAMES JOHNSON, Esq.  
Of the Middle Temple, and

JOHN HENRY JOHNSON, Solicitor and  
Patent Agent,  
47, Lincoln's Inn Fields, and Glasgow.

This work has been carefully compiled to meet the requirements of the non-professional reader; the aim of the writers being to place before the intending Patentee the result of the numerous and important decisions of the Law Courts, in as clear a form as possible, and totally devoid of the puzzling legal technicalities which so often occur in treatises of this nature. In addition to the information as to British Patents, the fullest particulars are given in the Appendix of the Laws of British Colonies and Foreign States.

## Contents.

The Subject Matter or Nature of a Patentable Invention. Bare Principles cannot be Patented. Processes. Classes of Inventions. The Incidents of Utility and Novelty which must by Law accompany Patentable Inventions. Who may be a Patentee. The Title. The Specification. The Letters Patent, their Duration and Extent.

Disclaimers. Confirmation of Letters Patent. Extension or Prolongation of Letters Patent. Assignments of Letters Patent, and Licenses. Infringements. The Action of *Scire Facias*. The Commissioners of Patents and their Office. With an Appendix, containing Statutes, Rules, and Forms, and the Patent Laws of British Colonies and Foreign Countries.

## TO INVENTORS AND PATENTEES.

ALL BUSINESS RELATING TO BRITISH  
AND FOREIGN PATENTS and the REGISTRATION  
of DESIGNS, may be transacted at Messrs. JOHNSON'S  
Offices,—

47, LINCOLN'S INN FIELDS, LONDON,  
AND  
166, BUCHANAN STREET, GLASGOW.

Specifications drawn or revised. Mechanism designed. Drawings by competent Draughtsmen. Prolongation and Confirmations solicited. Disclaimers entered. Opinions on Infringement, &c.

A short pamphlet, entitled "HINTS TO INVENTORS desirous of obtaining Letters Patent for their Inventions, or of Protecting their Designs by Registration," will be forwarded on application.

Messrs. W. and J. H. JOHNSON are Proprietors  
of the

## PRACTICAL MECHANICS' JOURNAL,

An Illustrated Record of Engineering and Mechanical Inventions, Monthly, 1s., containing 28 quarto double-columned pages of letterpress, illustrated by Two Plate Engravings, and from 40 to 50 Woodcuts. Edited by W. JOHNSON, C.E. First Series, with Index complete, Vols. I. to VIII., and Vol. IX, New Series, 14s. each, bound in cloth. And—

THE  
PRACTICAL DRAUGHTSMAN'S BOOK  
OF INDUSTRIAL DESIGN:

A Complete Course of Mechanical Engineering and Architectural Drawing. This volume contains 105 quarto pages of Plate Engravings, about 60 Woodcuts, and 200 pages of Letterpress. Price £1 8s. 6d.

LONGMAN AND Co., Paternoster Row.

To BOOKSELLERS, BOOKBINDERS, STATIONERS, &c.

MR. L. A. LEWIS WILL SELL AT HIS  
HOUSE, 125, Fleet Street, on SATURDAY, 23rd, about 120  
dozen Enamel and Fancy Gold and Embossed Paper—4 gross 10  
roams Ultramarine Boards—quantity of Oil Cornice Moulding—35  
pieces Ultramarine and Green Bookbinders' Cloth—8 Stamps  
Presses—Arming Press—Miscellaneous Collection of Books, and  
many of the publications of the late Mr. Pickering.

TWO NEW ONES FOR 1858. If you wish  
your children to be delighted, buy them the LAUGHABLE  
LOOKING GLASS, for Little Folks; fully illustrated on every  
page by MacConnell; or, AUNT OSNABODD'S FUNNY  
TRANSFORMATIONS, by W. NEWMAN (of Punch). The price is  
1s. plain, or 2s. coloured; printed in bold type upon fine stout  
paper, half bound boards, cloth back. The pictures are plentiful,  
and invariably laughter-moving, while the verses are short and  
easily comprehensible. Sent post free, from the Publishers.  
Dean and Son, 11, Ludgate Hill.

Do you desire your child to learn Grammar or Geography with  
pleasure, and not as an irksome task?

CORNER'S PLAY GRAMMAR, AND  
SARGEANT'S EASY GEOGRAPHY, are the means; post  
free for 1s. each. THE ELEPHANT'S FEAST; or, the uses of  
Birds and Beasts to Man, with illustrations by Harrison Welf,  
will amuse whilst it instructs. 1s. 6d. post free, from  
Dean and Son, Printers and Publishers, 11, Ludgate Hill, London.

Now ready,

A LIST OF NEW AND CHOICE BOOKS  
recently added to MUDIE'S SELECT LIBRARY.

Also,

A LIST OF SURPLUS COPIES OF RECENT  
WORKS withdrawn from Circulation, and offered at greatly  
reduced prices for cash.

Charles Edward Mudie, 510, New Oxford Street, London,  
and 76, Cross Street, Manchester.

COMPULSORY PREPARATION OF POST-  
AGE ON LETTERS FOR THE COLONIES.—On the 1st  
FEBRUARY next and thereafter, the compulsory Prepara-  
tion of Postage will be extended to all Letters addressed to the  
following Colonies:—

MALTA	BAHAMAS	ST. KITTS
GIBRALTAR	HONDURAS	TOBAGO
HONG KONG	DOMINICA	TOBAGO
JAMAICA	MONTSEBERRAT	CARRIACOU
ANTIGUA	NEVIS	GRENADA
DENVERARA	ST. VINCENT	
BERMICE	ST. LUCIA	

The Postage also of Letters posted in the several Colonies men-  
tioned addressed to the United Kingdom, will be required to be  
prepaid by the Senders.

By Command of the Postmaster-General,  
HOWLAND HILL, Secretary.

General Post Office, 12th January, 1858.

BANK OF DEPOSIT, 3, Pall Mall East.  
Established May, 1841.

NOTICE IS HEREBY GIVEN, That from this day until fur-  
ther notice the INTEREST payable on deposit accounts will be  
increased to 4 PER CENT. per annum. Parties desirous of  
investing money are requested to examine the plan of the Bank of  
Deposit.

Forms for opening accounts and every information post free on  
application.

Oct. 10, 1857.

PETER MORRISON, Managing Director.

IMPERIAL LIFE INSURANCE COM-  
PANY, 1, OLD BROAD STREET, LONDON.  
INSTITUTED 1820.

T. GEORGE BARCLAY, Esq., Chairman.

MARTIN T. SMITH, Esq., M.P., Deputy-Chairman.

One-Third of the Premium on Insurances of 500l. and upwards,  
for the whole term of life, may remain as a debt upon the Policy,  
to be paid off at convenience; or the Directors will lend sums of  
60l. and upwards, on the security of Policies effected with the  
Company for the whole term of life, when they have acquired an  
adequate value.

Four-Fifths, or 80 per cent. of the Profits are assigned to Pol-  
icies every fifth year, and may be applied to increase the sum in-  
sured, to an immediate payment in cash, or to the reduction and  
ultimate extinction of future Premiums.

At the fifth appropriation of profits for the five years termi-  
nating January 31, 1856, a reversionary bonus was declared of  
1l. 10s. per cent. on the sums insured, and subsisting additions for  
every premium paid during the five years. This bonus on pol-  
icies of the longest duration exceeds 2l. 5s. per cent. per annum on  
the original sums insured, and increases a policy of 1000l. to 1638l.

Proposals for insurances may be made at the chief office, as  
above; at the branch office, 16, Pall Mall, London; or to any of  
the agents throughout the kingdom.

## BONUS TABLE,

Showing the additions made to Policies of 1000l. each.

Date of Insurance.	Amount of Additions to Feb. 1, 1851.	Addition made as on Feb. 1, 1856.	Sum Payable after Death.
	£ s. d.	£ s. d.	£ s. d.
1820 . . . .	223 16 0	114 5 0	1638 1 0
1825 . . . .	382 14 0	103 14 0	1486 8 0
1830 . . . .	241 12 0	93 2 0	1334 14 0
1835 . . . .	185 3 0	89 17 0	1274 0 0
1840 . . . .	129 15 0	84 13 0	1215 8 0
1845 . . . .	65 15 0	79 18 0	1145 13 0
1850 . . . .	10 0 0	75 15 0	1085 15 0
1855 . . . .	—	15 0 0	1015 0 0

And for intermediate years in proportion.

The next appropriation will be made in 1861.

Insurances, without participation in Profits, may be effected at  
reduced rates.

SAMUEL INGALL, Actuary.

VICTORIA AND LEGAL AND COMMERCIAL  
LIFE ASSURANCE COMPANY, 15, King William  
Street, City.

## DIRECTORS.

BENJAMIN HAWES, Esq., Chairman.  
THOMAS NESBITT, Esq., Deputy-Chairman.  
Charles Baldwin, Esq.  
George Denny, Esq.  
J. C. Dimdale, Esq.  
William Elliot, M.D.  
Robert Ellis, Esq.  
J. P. Gassiot, Esq., F.R.S.  
John Gladstone, Esq.  
Aaron Goldsmith, Esq.  
Sidney Gurney, Esq.  
W. K. Jameson, Esq.  
John Jones, Esq.  
John Nolloth, Esq.  
Meaburn Staniland, Esq.  
Daniel Sutton, Esq.  
Walter Charles Venning, Esq.  
G.B. Hellingham Woolsey, Esq.

The business of the Company embraces every description of  
risk connected with Life Assurance.  
The Assets of the Company exceed £255,000.  
And its income is over £40,000 a year.

Advances in connection with Life Assurance are made on advan-  
tageous terms, either on real or personal security.  
WILLIAM RATHAY, Actuary.

[ESTABLISHED 1841.]

MEDICAL INVALID AND GENERAL  
LIFE OFFICE, 25, Pall Mall, London.

Empowered by Special Act of Parliament.  
By the Annual Report of 1853, it appeared that the number of  
Policies then in force was 3434, insuring £1,337,500, and yielding  
an income of £55,207.

At the SIXTEENTH ANNUAL MEETING, held on the 26th  
November, 1857, it was shown that on the 30th June last:—

The Number of Policies in force was . . . . . 6,255  
The amount Insured was . . . . . £2,917,598 13s. 10d.  
The Annual Income was . . . . . £115,113 2s. 6d.

Two Bonuses have been declared (in 1848 and 1853), adding  
nearly Two per cent. per annum on the average to sums assured,  
and by which a Policy of £1000 issued in 1812 on a healthy life, is  
now increased to £1,380.

Profits divided every five years—next division in 1858.

The Society, since its establishment, has paid claims on 791  
Policies, assuring £312,884.

Assurances are effected at home or abroad on healthy lives at  
as moderate rates as the most recent data will allow.

Indian Assurances at very moderate rates, and great facilities  
given to assurers.

Invalid lives assured on scientifically constructed tables.

Policies issued free of stamp duty, and every charge but the  
Premiums.

Active working Agents wanted for vacant places.

Prospectuses, Forms of Proposals, and every other information,  
may be obtained of the Secretary at the Chief Office, or on Application  
to any of the Society's Agents in the country.

C. DOUGLAS SINGER, Secretary.

## GLENFIELD PATENT STARCH.

USED IN THE ROYAL LAUNDRY.

And pronounced by Her Majesty's Laundress to be  
THE FINEST STARCH SHE EVER USED.

Sold by all Chandlers, Grocers, &c. &c.

## KEATING'S COUGH LOZENGES.—"A

SLIGHT COLD."—If its first symptoms are not arrested,  
too often lays the foundation of a variety of Pulmonary complaints,  
including Winter Cough, Asthma, and other constitutional de-  
rangements. The evil consequences of these disorders may be  
easily averted or subdued by keeping at hand a supply of the  
above celebrated LOZENGES, which have now stood the test of  
public experience for upwards of half a century.

Prepared and sold in Boxes 1s. 10d., and tins 2s. 9d., 4s. 6d., and  
10s. 6d. each, by Thomas Keating, 79, St. Paul's Churchyard,  
London. Retail by all Druggists.

DR. DE JONGH'S

## LIGHT-BROWN COD LIVER OIL, entirely

free from nauseous flavour and after-taste, is prescribed with  
the greatest success by the Faculty as the safest, speediest, and  
most effectual remedy for

CONSUMPTION, BRONCHITIS, ASTHMA, GOUT, RHEUMA-  
TISM, SCIATICA, DIABETES, DISEASES OF THE SKIN,  
NEURALGIA, RICKETS, INFANTILE WASTING, GENERAL  
DEBILITY, AND ALL SCHOLOFULOUS AFFECTIONS.

Numerous spontaneous testimonials from Physicians of Euro-  
pean reputation attest that, in innumerable cases where other  
kinds of Cod Liver Oil had been long and copiously administered,  
with little or no benefit, Dr. de Jongh's Oil has produced imme-  
diate relief, arrested disease, and restored health.

## OPINION OF

A. B. GRANVILLE, Esq., M.D., F.R.S.

Author of "The Spas of Germany," "The Spas of England," &c.

On Sudden Death," &c.

"Dr. Granville has used Dr. de Jongh's Light-Brown Cod Liver  
Oil extensively in his practice, and has found it not only effica-  
cious, but uniform in its qualities. He believes it to be prefer-  
able in many respects to Oils sold without the guarantee of such  
an authority as Dr. de Jongh. Dr. Granville has found that THIS  
PARTICULAR KIND PRODUCES THE DESIRED EFFECT IN A SHORTER  
TIME THAN OTHERS, AND THAT IT DOES NOT CAUSE THE NAUSEA  
AND INDIGESTION TOO OFTEN CONSEQUENT ON THE ADMINISTRA-  
TION OF THE PALE NEWFOUNDLAND OIL. The Oil being more-  
over much more palatable, Dr. Granville's patients have them-  
selves expressed a preference for Dr. de Jongh's Light-Brown Cod  
Liver Oil."

Sold only in IMPERIAL Half-pints, 2s. 6d.; Pints, 4s. 9d.; Quarts,  
8s.; and labelled with Dr. de Jongh's stamp and signa-  
ture, WITHOUT WHICH NONE CAN POSSIBLY BE GENUINE, by most  
respectable Chemists throughout the provinces.

WHOLESALE AND RETAIL DEPOT,  
ANSAR, HARFORD, AND CO., 77, STRAND, LONDON, W.C.

DR. DE JONGH'S SOLE BRITISH CORRESPONDENT.

HOLLOWAY'S PILLS.—A peerless remedy

for indigestion, flatulency, and bilious complaints. The  
well-known properties of these Pills are too highly appreciated in  
all parts of the world to require any commendation—the test of  
years has proved their efficacy in curing bile, indigestion, flatu-  
lency, sick headache, nervousness, and debilitated constitutions.

They invigorate the body, strengthen the faculties of the mind,  
and increase the appetite; old and young, rich and poor, resort to  
them when afflicted with any ailment, and none are disappointed  
in their effect upon the system.

Sold by all Medicine Vendors throughout the World; at Profes-  
sor Holloway's Establishments, 214, Strand, London, and 80,  
N Maiden Lane, New York; by A. Stamps, Constantinople; A.  
Guidici, Smyrna; and E. Muir, Malta.

*Interesting Novelty.*

In a few days, in One Volume, 450 pages, 20 plates, price 21s.

# TENERIFFE, AN ASTRONOMER'S EXPERIMENT: OR, SPECIALITIES OF A RESIDENCE ABOVE THE CLOUDS.

By C. PIAZZI SMYTH, F.R.S.S.L. & E., F.R.A.S.

CORRESPONDING MEMBER OF THE ACADEMIES OF SCIENCE IN MUNICH AND PALERMO; PROFESSOR OF PRACTICAL ASTRONOMY IN THE UNIVERSITY OF EDINBURGH, AND HER MAJESTY'S ASTRONOMER FOR SCOTLAND.

Illustrated with Twenty Photo-Stereographs.

## PREFACE.

In the month of May, 1856, H.M. Lords Commissioners of the Admiralty, advised by the Astronomer Royal, were pleased to entrust me with a scientific mission to the Peak of Teneriffe. Their Lordships most liberally placed 500*l.* at my disposal for defraying the necessary expenses; and left me, within bounds of such expenditure, as untrammelled by detailed instructions, as any explorer could desire.

No sooner was the authorization known, than numerous and valuable instruments were kindly proffered by many friends of astronomy; and one of these gentlemen, Robert Stephenson, M.P.—who had indeed fully appreciated the scientific question in 1855, and even asked me to accompany him to the Canaries in that year—immediately offered the use of his yacht *Titania*, and by this, greatly ensured the prosperity of the undertaking.

The object mainly proposed, was to ascertain how far astronomical observation can be improved, by eliminating the lower third part of the atmosphere. For the accomplishment of this purpose an equatorial telescope and other apparatus, were conveyed in the yacht to Teneriffe in June and July, 1856. There—with the approval of the Spanish authorities (always ready in that island to favour the pursuits of scientific men of any and every country), the instruments were carried up the volcanic flanks of the mountain, to vertical heights of 8900, and 10,700 feet, and were observed with during two months.

On my return from this service in October, I had the honour of presenting to Government a short report on what had been done; following it, in the spring, with copies of the original observations, as well as the results deduced. These were afterwards communicated by authority to, and read before, the Royal Society on the 2nd of June, 1857; when they were proposed for printing in the Philosophical Transactions.

Being then asked by various friends, to prepare some account of the personal experiences under which the said observations were made, as likely to subserve many purposes not reached by the numerical statements of the Memoir,—I have endeavoured, in the following pages, to throw together those parts of my journal which seemed best calculated to bring out the specialities of scientific life on a high southern mountain. Readers who would study the history, statistics, or physics, of Teneriffe, will find them treated of at length in the several admirable publications by George Glas, Viera, Von Buch, MacGregor, and Barker-Webb cum Berthelot. Here I have only attempted an humble record of particular labours, with due regard to the objects for which they were undertaken.

## THE ILLUSTRATIONS.

Anxious as myself to put all the actual facts of Nature in the elevated regions that were visited, as completely as possible before the Public, Mr. Lovell Reeve has been earnestly at work for some time past, and with the gratuitous and continued assistance of Mr. Glaisher, of the Greenwich Observatory, has succeeded in maturing plans for illustrating the Letter-Press with a Series of Photo-Stereographs, the original negatives of which were taken by myself.

This method of Book-Illustration never having been attempted before, may excuse a word on this part of the subject. By its necessary faithfulness a photograph of any sort must keep a salutary check on the pencil or long bow of the traveller; but it is not perfect; it may be tampered with, and may suffer from accidental faults of the material. These, which might

sometimes produce a great alteration of meaning in important parts of a view, may, however, be eliminated, when, as here, we have two distinct portraits of each object.

Correctness is thus ensured; and then if we wish to enjoy the effects either of solidity or of distance, effects which are the cynosures of all the great painters, we have only to combine the two photographs stereoscopically, and those bewitching qualities are produced.

Stereographs have not hitherto been bound up, as plates, in a volume; yet that will be found a most convenient way of keeping them, not incompatible with the use of the ordinary stereoscope, open below, and well adapted for Mr. Reeve's new form of the instrument—*The Book Stereoscope*—constructed by Messrs. Negretti and Zambra, to fold up in a case like a map, without detriment to its stereoscopic action.

I have only further to observe that while Mr. Reeve has been organizing his application of the manufacturing principle to the printing of photographs, Mr. Glaisher has personally superintended the chemical part of the process, in the hands of Mr. Melhuish, of Blackheath, in order to ensure permanence in the pictures so multiplied.

Edinburgh, January 1st, 1858.

## CONTENTS.

### PART I.—THE VOYAGE AND THE CLIMB.

- CHAP. 1. SAILING IN THE TRADES.
2. SANTA CRUZ.
3. OROTAVA.
4. BEGIN THE ASCENT.
5. ARRIVAL ON GUAJARA.

### PART II.—ON THE CRATER OF ELEVATION.

- CHAP. 1. SECURING THE STATION.
2. SOUTH-WEST ALARM.
3. TERM-DAY WORK.
4. THE GREAT CRATER.
5. SOLAR RADIATION.
6. WHIRLWINDS AND VISITORS.
7. DROUGHT AND LIGHT.
8. END OF GUAJARA.

### PART III.—ON THE CRATER OF ERUPTION.

- CHAP. 1. SCALING THE CENTRAL CONE.
2. EARLY EXPERIENCE: AT ALTA VISTA.
3. BRINGING UP THE TELESCOPE.
4. BATTLE OF THE CLOUDS.
5. SUMMIT OF THE PEAK.
6. AUTUMN IN EXCELSIS.
7. THE REITERATED QUESTION.
8. THE ICE CAVERN.
9. LAST OF THE MOUNTAIN.

### PART IV.—LOWLANDS OF TENERIFFE.

- CHAP. 1. SEASONS AND PLANTS.
2. DRACENA DRACO.
3. ADIEU.

## LIST OF PHOTO-STEREOGRAPHS.

1. CULMINATING POINT OF THE PEAK OF TENERIFFE, 12,198 FEET HIGH, SHOWING THE INTERIOR OF THE TERMINAL CRATER OF THE MOUNTAIN.
2. VOLCANIC "BLOWING-CONE" IN OROTAVA, ON THE NORTHERN COAST OF TENERIFFE.
3. PEAK OF TENERIFFE FROM OROTAVA, ON THE NORTHERN COAST.
4. TENT SCENE ON MOUNT GUAJARA, 8903 FEET HIGH.
5. SHEEPHANKS TELESCOPE FIRST ERECTED ON MOUNT GUAJARA, THE PEAK OF TENERIFFE IN THE DISTANCE.
6. CLIFF AND FLOOR OF THE GREAT CRATER—8 MILES IN DIAMETER, AND 7000 FEET ABOVE THE SEA—UNDER MOUNT GUAJARA.
7. SECOND MATE OF YACHT OBSERVING RADIATION THERMOMETERS ON MOUNT GUAJARA.
8. TRACHTER BLOCKS ON GUAJARA.
9. BREAKDOWN IN AN OBSIDIAN LAVA STREAM, ON THE PEAK OF TENERIFFE, AT THE ALTITUDE OF 10,670 FEET.
10. SPECIMEN OF THE MALPAYS OF BLACK LAVA, NEAR ALTA VISTA.
11. CLOSE VIEW OF ALTA VISTA OBSERVING STATION, FROM THE EAST—ALTITUDE 10,702 FEET.
12. ALTA VISTA OBSERVATORY, FROM THE NORTHERN LAVA RIDGE.
13. ENTRANCE TO THE ICE-CAVERN, IN THE MALPAYS OF THE PEAK OF TENERIFFE, AT THE HEIGHT OF 11,040 FEET.
14. EUPHORBIA CANARIENSIS ON THE SEA-COAST OF OROTAVA.
15. YOUNG DRAGON TREES AND DATE PALM IN A CACTUS GARDEN NEAR OROTAVA.
16. YOUNG DRAGON TREES (DRACENA DRACO) NEAR OROTAVA.
17. DRAGON TREE WALK AT A PALAZZO NEAR OROTAVA.
18. COCHINEAL GATHERERS AT OROTAVA.
19. THE "GREAT DRAGON TREE" AT THE VILLA DE OROTAVA.
20. TRUNK OF THE GREAT DRAGON TREE.

The Book, price 21s., and the Stereoscope, price 3s. 6d., may be purchased of any Bookseller, either separately or together; or will be transmitted, separately or together, by the Publisher, on receipt of a Post-office Order payable at Charing Cross, to any part of the Kingdom free of expense.

LOVELL REEVE, 5, HENRIETTA STREET, COVENT GARDEN.

London: Printed for Lovell Reeve, of Hutton, Brentwood, in the County of Essex, (at the Office of Messrs. Savill and Edwards, No. 4, Chandos Street, Covent Garden), and published by him at his Office, 5, Henrietta Street, Covent Garden.—SATURDAY, JANUARY 16, 1858.